

RECORD WORLD

Who In The World: 175

Cher

With Her 'Train of Thought' Single Chugging Along With Her Bulleted 'Dark Lady' Album, It's Full Speed Ahead For The MCA Songstress. See Story On Page 44.



HITS OF THE WEEK

SINGLES

JIM STAFFORD, "WILDWOOD WEED" (prod. by Phil Gernhard & Lobo) (Parody, BMI). Label already breaking with one talkin' blues (C. W. McCall) finds itself with another, the fourth single from Stafford's album. Song of hallucinatin' farmers pulled by radio demand should prove another high and mighty for our guy Jim. MGM 14737.



SLEEPERS

MELANIE, "LOVER'S CROSS" (prod. by Peter Schekeryk) (Blendingwell, ASCAP). The Autumn Lady rarely records songs she didn't fashion herself, but she shapes the late Jim Croce ballad with purposeful tenderness. Culled by clamor from her "Madrugada" lp, surely a winning cross of artist and material. Neighborhood NRA 4215 (Famous).



ALBUMS

"MARVIN GAYE LIVE!" Marvelous Marvin's vital role in music history is candescantly captured in this long-awaited compilation, as the vibrancy achieved in the studio is maintained and enhanced through brilliant back-up work and expert production. From "Distant Lover" up to his recent "Let's Get It On," Marvin's magic! Tamla T6-333S1 (6.98).



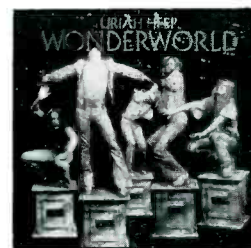
PAUL ANKA, "(YOU'RE) HAVING MY BABY" (prod. by Rick Hall: Fame Prod./Paul Anka Prod.) (Spanka, BMI). Destined to be the biggest so far of the '70s for an act who's spanned three decades of r&r balladry. Sung to the woman of the world, here's a performance that should give birth to broad demographics. UA XW454-W.



MANHATTANS, "SUMMERTIME IN THE CITY" (prod. by Bobby Martin/Manhattan Prod.) (Blackwood/Nattahnam, BMI). A soul original equaling the pop standard set by the Lovin' Spoonful with a closely titled giant. Guys have their biggest sizzler yet. Seasonal sounds now abound, but this one breaks the thermometer. Hot, hot! Columbia 4-46081.



URIAH HEPP, "WONDERWORLD." The slick shine of glistening gold from their previous release is reflected in this super-heavy follow-up. Classical overtones and strong structure keep the heavy metallic weight intact as exemplified via the celestial "The Shadows and the Wind" and the sweepingly powerful title track. Wonderthunder! WB W 2800 (6.98).



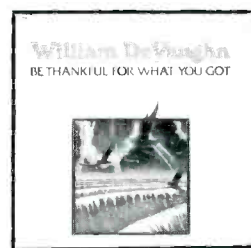
DONNY & MARIE OSMOND, "I'M LEAVIN' IT (ALL) UP TO YOU" (prod. by Mike Curb) (Venice, BMI). Dale & Grace had the '63 pop number one with this c&w ballad, and it's surely an auspicious debut choice for the latest clan grouping. The first single of the year from any of the Osmonds should soon wear country green and top 40 gold. MGM 14735.



FRESH START, "FREE" (prod. by Steve Barri/Chalice Prod.) (Dona Marta/Fifth Floor/Mappo Time Period, ASCAP). Kind of an "I Saw Her Standing There" in a pop/soul suit, debut outing for the act gets us all on our feet to cheer their straight-forward rock prowess. Soarin' vocal/melody marriage adds to their clout. Dunhill D-15002.



WILLIAM DE VAUGHN, "BE THANKFUL FOR WHAT YOU GOT." With the title track spiraling to The Single Chart's top spot, there is little doubt that this rhythmic release will do anything but ascend likewise. DeVaughn's velvety vocals glide over the gyration-provoking grooves as his emotive euphonies permeate the debut package. Roxbury RXL 100 (Chelsea) (6.98).



ISAAC HAYES, "TITLE THEME" (prod. by Isaac Hayes) (Incense, BMI). That "Shaft" man has his most ambitious movie item since, from his self-penned score to "Tough Guys." The Black Moses of soul boats his usually innovative rhythm track, but excels with a dazzling vocal concept that's sure to set this theme a-gleamin'. Enterprise ENA-9104 (Stax).



JOHN CHRISTIE "4TH OF JULY" (prod. by Dave Clark) (McCartney/ATV, BMI). Australian singer already has much Anglo-American gusto behind him: a legendary producer (fronter for the famed quintet of yore) and a dynamite songwriting team (Paul & Linda McCartney). Independence Day spawned it; right for every calendar slot. Capitol 3928.



"BAD COMPANY." Unpretentious, sincere rock & roll makes this album a chart-bound bow for both Swan Song and the soon-to-be superstars. The fantastic foursome, gathered from Free, Mott the Hoople and King Crimson, are collectively colossal, as can be easily witnessed upon one listen to the striking single, "Can't Get Enough." Swan Song SS 8410 (Atlantic) (6.98).



RECORD WORLD PRESENTS

SCOTT JOPLIN AND THE RAGTIME REVIVAL

RED HOT SINGLES LADIES.

TANYA TUCKER, "The Man That Turned My Mama On"⁴⁻⁴⁶⁰⁴⁷
LYNN ANDERSON, "Talkin' to the Wall"⁴⁻⁴⁶⁰⁵⁶
CONNIE SMITH, "I Never Knew (What That Song Meant Before)"⁴⁻⁴⁶⁰⁵⁸
BARBARA FAIRCHILD, "Standing in Your Line"⁴⁻⁴⁶⁰⁵³
BARBARA MANDRELL, "This Time I Almost Made It"⁴⁻⁴⁶⁰⁵⁴
AND
FREDDY WELLER'S "Sexy Lady"⁴⁻⁴⁶⁰⁴⁰

**SIX RISING COUNTRY HITS,
ON COLUMBIA RECORDS**



Price Hikes Portend New Mktg. Strategies

By GARY COHEN

■ NEW YORK — Recently announced increases in the list prices of singles to \$1.29, coupled with the continuing increases in the list prices of albums, will have a yet-to-be-determined effect on record sales, industry profits and the entire marketing structure of the business. Exactly where the effects will be felt cannot be determined immediately, but industry leaders in the manufacturing, rack-jobbing and retailing fields all have their own opinions as to where the changes will take place.

Album Increases

High on the list of areas of importance are the recent increases in album list price to \$6.98 and higher. On this week's *Record World* Top 100 Album Chart, 52 albums are priced at or above \$6.98, the first time the 50 percent mark has been

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NARM Report Reveals Record Sales Increase

■ BALA CYNWYD, PA.—The National Association of Recording Merchandisers (NARM) has released its yearly reports and breakdown on record sales by its members, based on total industry figures by the RIAA.

List Price Sales

Record sales at list price increased to \$2,017,000,000 in 1973, up from \$1,924,000,000 in 1972, a total dollar increase of \$93 million, of approximately 4.8 percent. Broken down by category, album sales increased from \$1.203 billion to

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Wholesalers, Retailers 'Wait & See' on Hikes

■ NEW YORK — At press time, a survey of major distributors, one-stops, rack jobbers and retailers revealed that most were still waiting for the July 1 effective date of most of the singles price increases, before determining where they will fix their own prices. Tentative approximate prices are \$.62 for independent distributors, \$.66-\$\$.70 for one stops, and \$.75 to \$.80 for rack jobbers. *Record World* was still unable to determine if a majority of retailers would raise their selling prices over one dollar.

Atlantic, Elektra-Asylum Announce Merger of Firms; Ahmet Ertegun, David Geffen, Jerry Wexler to Key Posts

■ NEW YORK — Ahmet Ertegun, president of Atlantic Records, and David Geffen, chairman of the board of Elektra-Asylum-Nonesuch Records, both Warner Communication companies, announced last week an internal reorganization under which the two record companies would merge. The new company, which will be called Atlantic-Elektra-Asylum Records, will be headed by Ahmet Ertegun and David Geffen as co-chairmen, with Jerry Wexler as vice chairman. Headquarters for the newly merged company will be 75 Rockefeller Plaza in New York.

David Geffen will have his main offices in Los Angeles as before.

Nesuhi Ertegun will continue as executive vice-president of Atlantic and president of WEA International in charge of all international operations for Atlantic-Elektra-Asylum, and Warner Bros.-Reprise Records.

"We have contemplated merging our two divisions for some time now," said Ertegun and Geffen, "in order to achieve more efficient operations for both companies. The merger includes all services, as well as plant, financial and sales operations. Promotion and a&r will re-

main separate. We believe that the combined Atlantic, Elektra and Asylum labels now have the best line up of talent of any firm in our industry."

Greenberg, Posner, Vogel

There will be three executive vice presidents of the new operations: Jerry Greenberg, a&r and promotion; Mel Posner, administration and marketing; and Sheldon Vogel, finance.

In Los Angeles, Atlantic's California offices will be merged with the Elektra-Asylum offices at 962 N. La Cienega.



Ahmet Ertegun



David Geffen



Jerry Wexler

Label Implementation Planning Varies for \$1.29 Singles Price

By GARY COHEN

■ NEW YORK — With announcements of increases in the list price of singles to \$1.29 becoming a daily occurrence, and with more expected in the next week after the previously announced increases take effect July 1, the nation's record manufacturers are approaching the increase in

differing ways. Some of the increases took effect June 24, while others went into effect July 1; some labels maintained catalogue singles prices at \$.98, while others raised their entire catalogue to \$1.29; some are continuing their old numbering series while others have instituted a new series of prefix; finally, a number of labels have added an identifying mark to the new label to help distinguish between records at the old price and records at the new price.

Breakdown

To assist distributors, rack jobbers, one-stops and retailers in understanding the new labeling, numbering and pricing changes, *Record World* has assembled the following report on singles price increases, based on information supplied by

(Continued on page 51)

More Labels Go \$1.29

■ NEW YORK — Capitol Records, Phonogram/Mercury, 20th Century, Chess/Janus, Avco, Roulette, Brunswick, All Platinum, Playboy, Chelsea/Roxbury, Mainstream, Sussex and the independent Stax labels all announced increases in the list price of singles to \$1.29, effective immediately. For details on the increases, see separate story.

Viner, Graham Co-Chair Africa Benefit Concerts

■ LOS ANGELES — Michael Viner, president of Pride Records and recently appointed coordinator of a series of concerts to benefit famine-stricken African nations by John Scali, U. S. representative to the United Nations (RW, June 29), has announced that Bill Graham will serve as co-chairman of the concert series with him. Graham, like Viner, will be donating his services.

Dates and locations have also been formalized for the three concerts: the Houston Astrodome, August 22; the Forum in Los Angeles, August 24; and Madison Square Garden in New York August 25. Specific performers, ticket prices and method of ticket sale will be announced at a later date.

Ringo

With Ringo Starr coordinating English promotion of the event

(Continued on page 53)

MGM Shipping Big

■ LOS ANGELES — Jimmy Rowen, president of MGM Records, has announced that the label has shipped over a million and a half singles during the last ten days. The following artists and discs are represented in these shipments: Jim Stafford's "Wildwood Weed;" Johnny Bristol's "Hang On In There Baby;" Donny & Marie Osmond's "I'm Leaving It (All) Up To You;" C. W. McCall's "Old Home Filler-Up An 'Keep-On-A-Truckin' Cafe;" Sami Jo's "It Could Have Been Me;" Razzy's "I Hate Hate;" Don Gibson's "One Day At A Time;" Mel Tillis' "Stomp Them Grapes;" Hank Williams Jr.'s "I'll Think Of Some-

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RCA's Six Month Sales Best in Company's History

■ NEW YORK — The best first six months sales period in the company's history has been announced by the commercial sales department of RCA Records.

The announcement came from Jack Kiernan, division vice president, marketing, who said the upsurge was continuing strongly into the second half of the year with new albums just getting started by such artists as John Denver and David Bowie.

Citing a tremendous growth in RCA's country and rhythm and blues sales, Kiernan said all areas of music had contributed to the overall gain.

"John Denver alone brought in billings bigger than total revenues of many record companies," Kiernan said of the artist who loomed largest during the six months. "Add to this strong product by such artists as Elvis Presley, David Bowie, Harry Nilsson, the Guess Who and other RCA pop artists, and we had an unusually strong flow of pop product. But," Kiernan said, "it was the emergence of strong rhythm and blues acts such as Main Ingredient, New Birth and Hues Corporation and an unusually strong performance by our entire roster of coun-

ABC Charts Nine Singles

■ LOS ANGELES — For the third straight week, ABC Records is maintaining its outstanding status on The Record World Singles Chart, with nine titles. This week the label picks up another bullet for a total of six.

Still leading the ABC pack is The Heywoods' "Billy, Don't Be a Hero," which peaked at the top spot two weeks ago and now charts at 8.

Bulletheaded this week are Steely Dan's "Rikki Don't Lose That Num-

(Continued on page 50)

Island Names Twelve Western Distributors

■ LOS ANGELES—Island Records, Inc., has sent 12 distributors to handle the western United States, according to Charley Nuccio, president of Island.

The distributors are: ABC Record and Tape Sales, Seattle; Eric Mainland, Emeryville, California; Record Merchandising, Los Angeles; Associated Distributors, Phoenix; H. W. Daily, Houston; Heilicher Brothers of Dallas; Stan's Record Service, Shreveport; All South Distributors, New Orleans; Heilicher Brothers, Minneapolis; Roberts Record Distributors, St. Louis; M. S. Distributing Co., Morton Grove, Ill.; and Arc Jay Kay, Detroit.

try artists, including nine number one country hits, that gave us the added strength to push through to a record sales period."

Kiernan noted that classically, RCA had two number one best selling operas — Verdi's "I Vespri Siciliani" with Martina Arroyo, Placido Domingo and Sherrill Milnes, and Halevy's "La Juive" (highlights) with Martina Arroyo, Anna Moffo and Richard Tucker — as well as continuing success with its film score series, a crossover to pop of the Isao Tomita electronic album, "Snowflakes Are Dancing," and a number of other well-received classical packages.

Buddah Concludes Best Fiscal Year

■ NEW YORK — As the fiscal year came to a close on May 31, The Buddah Group, whose family of labels include Buddah, Kama Sutra and Curtom, among others, had recorded the most profitable year in its history.

Art Kass, president of the company, commented: "There are a number of important factors for this success. First of all, it should be noted that while our gross sales were approximately equal to last year, the 'returns' were significantly less, which helped to account for our high profits. Furthermore," said Kass, "we are seeing the fruits of a policy that was outlined some six months ago and has been consistently carried through. This policy is based on two important points. The first is the release of less total product, with a much greater concentration of effort behind each release. The second is the expansion and enhancement of the responsibilities of the key people in the company."

With regard to the greater concentration of effort behind each new release, Kass pointed to strong

Goody Silver Promo

■ NEW YORK—Sam Goody Inc., who has experienced considerable success with a penny promotion, has now advertised offering \$3 in credit for a dollar's worth of pure silver coins. The ad, which initially appeared in the Sunday edition New York Times on June 23, offers consumers three dollars in credit towards the purchase of any merchandise in the store, except for fair trade items, for every one dollar in silver coins. Prior to 1964, dimes, quarters, half dollars and dollars were minted with silver exclusively; after '64 another metal was "sandwiched" in between the silver. The silver coins, in addition to having value for collectors, contain enough silver to make them valuable, and they are worth slightly more than three dollars on the market.

The silver promotion is an offshoot of the penny promotion (Record World, June 15) that Goody began in response to the shortage of pennies, and has developed into a highly successful promotion.

MCA, Chess/Janus Up Album Prices

■ LOS ANGELES—Effective July 1, 1974, all MCA \$5.98 lp product on the MCA, Decca, Kappa and Uni labels will be increased to \$6.98 while eight-track and cassettes prices will go to \$7.98.

Similarly, as of July 15, Chess/Janus Records will raise the catalogue price of their albums from \$5.98 to \$6.98.

sales from Buddah's major artists, sparked by Gladys Knight & the Pips, who this year achieved two gold albums and three gold singles. Kass also cited Curtis Mayfield, who has not only continued with strong catalogue sales, but in the last months of the year released his sixth solo album, "Sweet Exorcist." "This album," Kass noted, "is going to be his most successful release since 'Super Fly.' 'Sweet Exorcist' is moving strongly up the charts, and the first single, 'Kung Fu,' is also a major pop and r&b record."

(Continued on page 44)

Peggy & Paul



Peggy Lee and Paul McCartney are seen at Los Angeles' Record Plant studios, where McCartney produced the title track (which he wrote) of her first Atlantic album, "Let's Love," due this fall.



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RECORD WORLD JULY 6, 1974

LET THE GOOD TIMES ROCK AND ROLL.

MORE
ORPHAN
THAN NOT



MORE ORPHAN THAN NOT is the new good times rock and roll album by Orphan. Eric Lilljequist on lead guitar and vocals; Dean Adrien on guitar and vocals; Bob Chouinard on drums; and David Conrad on bass. With songs supplied mostly by Eric Lilljequist, the group's principal writer, and Dean Adrien. And, Orphan's longtime friend Jonathan Edwards is also on the album, lending his talents on vocals, harmonica and guitar.

XPS 645

LONDON

AMPEX
STEREO TAPES

Produced by Peter Casperson and Eric Lilljequist for North Country Productions, Ltd.

RIAA Urges Senate Contact On Performance Rights Bill

■ LOS ANGELES — A massive recording industry campaign for passage by the U.S. Senate of performance royalty legislation was urged last week by Stanley M. Gortikov, RIAA president. Under strong national attack by broadcasters, the controversial Section 114 of the general copyright revision bill, S.1361, is expected to be considered by the full Senate in late July.

Section 114 establishes a performance right for recording artists, musicians, and companies, and provides sliding scale royalty payments to be paid by broadcasting stations with varying levels of commercial revenue.

The industry effort, as outlined by Gortikov, would include widespread contact with every U.S. Senator by personal visits, telephone calls, wires and letters, all seeking Senators' support for Section 114. Such action is being sought of recording company executives and staffs, recording artists, their management and associates, musicians, studios, producers, and all related organizations serving those constituencies.

"The payment of performance royalties on sound recordings," Gortikov said, "would at last allow American creators to receive rightful payment when their works are used for commercial purposes. Section 114 implements a basic copyright principle which provides compensation when works are used for profit-making purposes.

"Radio stations, for example, utilize recordings to attract audiences, sell commercial time and build station equity values. It is only fair that the creators be paid for this exploitation, just as broadcasters are willing to pay for every other form of their programming costs."

Gortikov acknowledged that local broadcasters will be most vigorous and vocal in their efforts to dissuade Senators from supporting performance royalties. "Local broadcasters are most persuasive," he stated, "both as constituents and as politically potent communications media. Our industry's arguments are sound

RCA Pacts Equinox

■ NEW YORK — RCA Records has announced the signing of a world wide agreement with Equinox Productions, a new company headed by Terry Melcher and Bruce Johnston.

The Equinox logo will appear on all products released by RCA. The company will announce their first artists in the near future. At the present they are in negotiations with several artists and songwriters. Located at 6363 Sunset Boulevard in Hollywood, Equinox is interested in hearing music from all sources.

and equitable, but they must be forcefully communicated from every possible recording industry source.

"We find legislators puzzled by the conflict in the position of broadcasters. On one hand, stations adamantly seek payment from Cable TV interests for use of broadcasters' copyrighted material for commercial purposes . . . yet they fight precisely the same thesis used by the recording industry in justifying our own parallel payments. This anomaly in the broadcasters' position, this working both sides of the street, must be underscored to Senators by every recording industry spokesman."

Gortikov also emphasized that the Performance provision represents the only money issue in S.1361 which can represent an income gain
(Continued on page 49)

NARAS Alters Grammy Entry Procedure

■ BALA CYNWYD, PA.—Bill Lowery, president of the Record Academy (NARAS), has announced that for the first time in the Record Academy's history, record companies will be supplied with semi-annual, instead of annual, entry forms for the Grammy Awards. By using these forms, companies will be able to enter product released during the first half of the Eligibility Year that began October 16, 1973, so that product is not overlooked. In October a second set of forms will be sent to companies so they will be able to enter their second half-year's product. All other Grammy Awards procedures remain the same.

ABC Leisure Group Names Albertson; 'Wide World of Music' Outlets Planned

■ NEW YORK — Richard H. Albertson has been named director of retail development of the ABC Leisure Group's Retail Record Division it was announced last week by Al Franklin, president of the division. Albertson, who will supervise development of the division's new Wide World of Music stores that will be opened in various major cities, will be based in the Division's Cherry Hill, N. J. office.

Albertson comes to ABC from Franklin Music, a major music and record retail chain in the Philadelphia and Atlanta metropolitan areas, where his latest position was manager of the company's flagship store in the center of Philadelphia. At Franklin Music he was also involved in the development of new retail outlets.

Steppenwolf Signed to Mums

■ LOS ANGELES — Bobby Roberts, president, Mums Records, CBS distributed division of Landers-Roberts, Inc., has ended wide industry speculation as to where returning supergroup Steppenwolf would land by confirming that an exclusive long-term agreement had been reached between the artists and Mums Records.

Irwin Segelstein, President, CBS Records, stated that he, "welcomed the opportunity to work with Mums on Steppenwolf, who must be considered one of the most important rock groups of the last decade."

Roberts enthusiastically hailed the acquisition as a major step in his firm's quest for growth and diversi-
(Continued on page 56)



Pictured at Mums with label president Bobby Roberts and sales-promotion executive Steve McCormick are, from left, (rear) John Kay, George Biondo, Jerry Edmonton, Roberts & McCormick; (front) Bobby Cochran and Goldy McJohn.

'Rock the Boat' Gold

■ NEW YORK — "Rock The Boat" by RCA Records' the Hues Corporation, has been awarded an RIAA of gold record for sales in excess of one million copies. The single, included in the group's current chart album, "Freedom For The Stallion," was released in February and first showed up on **Record World's** charts this week of May 16. "Rock The Boat" started as a disco-play hit in New York and Philadelphia, then became an r&b and pop hit, nationwide.

Denver Goes Gold Instantaneously

■ NEW YORK — The new RCA John Denver album, "Back Home Again," was certified gold by the RIAA the day it went on sale in retail outlets.

The announcement was made by Jack Kiernan, RCA Records' division vice president, marketing, who said the orders came in advance of the media push on the album which included full-page ads in the Sunday New York Times, Los Angeles Times and Chicago Tribune, and full-page, full-color ads in all the music trades. The trade advertising culminated a full month of weekly insertions. Kiernan added that the rate of orders since last Monday indicated the album could be platinum within the next two weeks.

Radio Spots

Also part of the massive send off have been seven continuous days of saturation radio spots on top 40 and progressive radio stations in 20 major markets. The next stage of the Denver promotion reaches the mass of middle America with advertising in People, TV Guide, Family Circle and other general interest magazines. Special attention is also being given to advertising in Audubon, Sierra Club Bulletin and other environmental publications.

Kiernan said the campaign, being coordinated with Jerry Weintraub and Management III, also includes streamers, standup displays, mini-billboards, local radio and print advertising.

■ NEW YORK — Wide World of Music will be the name of ABC Leisure Group's national chain of record and music stores, and the planning and construction of four stores in major markets was announced last week by Al Franklin, president of the ABC Retail Records Division. The four will be in new shopping malls. Negotiations are underway for seven additional stores, Franklin said.

All the stores will be approximately 6,000 square feet in size, and will be in addition to three stores already in the Wide World of Music fold. The existing stores are two in Seattle, Wash. and one in Providence, R.I.

The four new stores announced by Franklin are in: Orlando, Fla.,
(Continued on page 48)

**IF YOU'RE INTO
SANTANA
CHICAGO
PAUL HORN
BLOOD SWEAT & TEARS
WELCOME
TO THE WORLD OF
*RIOT.***



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Otis Smith on the ABC's of R&B

By CRAIG FISHER

■ Otis Smith returned to ABC Records as vice president in charge of special projects in late January, 1973. He had previously been director of national singles sales for the company, and in the interim he served as vice president and general manager of Invictus Records. Smith began his career in the record industry as a junior accountant at MGM Records, and he was also controller of Riverside Records for a time; and this varied experience, he contends, uniquely qualified him to supervise ABC's growing r&b division. He details what his supervisory duties and their effects have been in the following Dialogue, and, in addition, talks about some of the challenges he sees confronting the business now.



Otis Smith

Record World: Could you begin by explaining what your responsibilities consist of now that you're simply a vice president, rather than vice president in charge of special projects?

Otis Smith: Well, my direct responsibility is for the people who are responsible for promoting black products, for everything in the overall function of our r&b division. But the reason I came back to ABC was because I was not interested in being vice president of r&b per se, because I felt at that point I just had more information and more to offer than that about just r&b product. I believe that I had the ability to determine what was a pop hit as well as what was an r&b hit. Some people say, "Look, I can't get black records." There are a lot of big executives in the industry who can't. But there is a situation where you can have both. Now I don't often hear country records, but I can't say that if I heard a country record I couldn't tell if it was a hit or not, because once you know the ingredients of any particular record, I think you can determine just by the stories. The first time I listen to a record I listen to the story. Then I listen to the melody. Then I might listen to the chorus and next I go to the track. So in any area I feel I'm able to determine what is a hit record and what is not a hit record. And since my coming back here, the r&b department, I think, has been very, very successful. I don't believe there's as strong an r&b promotion staff in the industry. It's headed by a girl named Arleen Schesel—she came to me at Invictus Records—and she has, say, about eight or nine people working for her. I, in turn, created a new department—I don't think there is any other record company where one exists. That is the r&b/pop department.

RW: The famous crossover department . . .

Smith: Right. Forcing r&b records over to the pop department. You see, a lot of times you find that when an r&b record is ready to go pop, your pop department is breaking six other records. You know, you have to say, "Hey, drop what you're doing and come break these black records," and a lot of times they want to but they just don't have the ammunition and the time. So we have our own department within a department. We don't have to depend on the pop department to force r&b records over. They do help. That does not take away their responsibility to promote these records. But we have three or four people on staff doing that alone.

RW: So that crossover department is in fact underneath the umbrella of the r&b department.

Smith: Not exactly. Arleen Schesel also heads it, but in that capacity she reports directly to me. That way she gets information as to exactly what records we should be working, what records we should hit right away for pop play. There are some records we just work for r&b.

But when we drop a Four Tops record we don't expect just to get r&b play. We expect to get pop play immediately also, because we feel that the Four Tops are of the caliber that we shouldn't have to wait to break them r&b. We have artists like B. B. King and Bobby Bland we feel the same way about.

RW: How long has the whole r&b department been in existence now?

Smith: For about a year and, I would say, three months, and I would easily say it is the best r&b promotion department in the business. We have had consistently probably more r&b records on the charts than any other company in the last year; and we have had artists come to us and say, "Hey, we would like to do something with you because of what you are doing out there." For example we signed Lamont Dozier as an artist, and we have signed Freda Payne as an artist. We're responsible for developing new talent, which I think is harder to do than anything else. So any way you look at it, we probably have one of the best divisions in the country.

RW: To go back to the idea of a crossover department for a moment, I wonder whether you and the company have given any thought to its working in the opposite direction? Specifically, now that Elton John has made the r&b charts, has it come to you that perhaps there are certain pop records that might be pushed out on r&b stations?

Smith: Well, let me say this: sometimes it becomes very offensive to some black music directors when you come to them and say, "Hey, I've got a pop record here I want you to play." They say, "Hey, why don't you go to the pop station and let them break it first r&b?"—because a lot of times you can come to a pop station and they'll say, "Hey, if it breaks r&b we'll play it pop." And I think you'll find that most pop records are put on r&b stations because the stations have taken a survey and found that black people are going in and buying that record, not because the company itself went out and promoted the record black. That is not the case. The case is that in surveying their accounts, they find that there are black people going out and buying Elton John.

RW: Do you think the barrier you've spoken of is one that can't be broken down? That that's just the way black music directors are?

"I believe that if you go to any store to buy a bottle of milk and you say, 'Gee, I want to pick up that Four Tops album,' you should be able to do it."

Smith: I don't believe in barriers. I believe any barrier can be broken down. But we haven't taken any pop acts per se and said, "Well, we're going to take this pop act and break it r&b," because the reasons for establishing the r&b crossover department were the overload that you sometimes have in your pop division. We have enough product of our own in the r&b department to say, "Well, let me see if I can take this white record or this pop record, and get it played." But there are some artists I believe should go that way. For example, we have an artist here named Dusty Springfield. We're getting ready to record her now. And I would have no reservations whatsoever about trying to promote her at r&b stations because I happen to know that black people in themselves would love Dusty Springfield.

I feel if a person has something to offer musically—whether he be black, white, green, purple or yellow—he should be given an opportunity to be heard by all people. But there is a problem right now in all radio in relation to the amount of records they're playing. You know it's very difficult for a young person today to turn on the radio and not keep hearing the same 18 records over and over again. That's why FM is becoming so prevalent in quite a few markets, because they're giving a variety for you to listen to. You're not hearing the same record twice an hour. You've got to understand that FM stations are not under the same restrictions as AM stations, because AM overhead is normally higher. The radio announcers are probably making a hell of a lot more

(Continued on page 42)

HERBIE HANCOCK'S FIRST MELON SELLER.

After years of artistic triumphs and critical acclaim, Herbie Hancock has finally reached all the people. He's had his first hit single, "Chameleon," and his first gold album, "Head Hunters."

And now, from that album emerges a new single, none other than Herbie's amazing arrangement of his own classic composition, **"Watermelon Man."**⁴⁻⁴⁶⁰⁷³

On Columbia Records 





SINGLE PICKS

DIANNE STEINBERG—
Atlantic 3042

GEE WHIZ (prod. by Michael Viner & Perry Botkin Jr./Pride Prod.) (East/Memphis, BMI)

The same label that had the '61 original pop/r&b giant, as performed by its writer Carla Thomas, tries its magic again. Gee whiz, the tune's soulful spunk's still there!

TOWER OF POWER—WB 7828

DON'T CHANGE HORSES (IN THE MIDDLE OF A STREAM) (prod. by Tower of Power) (Len-Lon, BMI)

San Francisco-based horn rockers crossing over into the black market get down to the realities of the equivocatin' equestrian in all of us. Hit shore-bound waves!

NEIL YOUNG—Reprise 1209

WALK ON (prod. by Neil Young & David Briggs) (Silver Fiddle, BMI)

The Canadian warbler in a familiar groove, funky yet facile. Insistent drum beat backs the first in a while from this folk-rock lookin' for a hit of gold.

LETTERMEN—Capitol 3912

MEDLEY: TOUCH ME IN THE MORNING/THE WAY WE WERE (prod. by David Cavanaugh & Lettermen) (Stein & Van Stock, ASCAP/Colgems, ASCAP)

Guys who have been a medley's best friend for years (e.g. "Goin' Out of My Head/Can't Take My Eyes Off You"), mesh these in like fashion. The way they touch!

RIMSHOTS—Astroscope 118
(All Platinum)

DANCE GIRL (prod. by Al Goodman, Harry Ray, M. Burton) (Clita/Patrick Bradley, BMI)

New act scores a basket with their clock just starting. Hauntingly happy disco delight is tinged with Latin rhythm and sexy imagery. Do like they say, gals!

PERSUADERS—Atco 6964

ALL STRUNG OUT ON YOU (prod. by Taylor, Hurtt, Bell) (Utopia, BMI)

Producers collectively known as The Young Professionals have been carefully honing this act into total perfection. Voila! Pop and soul beads for a chart necklace.

KING BISCUIT BOY—Epic 5-11150

MIND OVER MATTER (prod. by Allen Toussaint/Sansu Ent.) (Marsaint, BMI)

Written by the legendary southern producer, tune marks the label debut for the Canadian blues harpist/vocalist. Just a matter of hit-time before he breaks big.

MIRACLES—Tamla T 54248F

DO IT BABY (prod. by Freddie Perren) (Jobete, ASCAP)

The mighty Motowners' best since Smokey split bears the mark of their new lead's falsetto and boasts a brand new funk. Should do it in both pop and soul markets.

SONG OF THE WEEK

RINGS—(Unart, BMI)

LOBO (prod. by Phil Gernhard)—Big Tree BT-15008 (Atlantic)

REUBEN HOWELL (prod. by Clayton Ivey & Terry Woodford/Wishbone Inc.)—Motown M 1305F

Two treatments of a pop/country copyright last twin-hit by Cymarron and The Glaser Brothers. Lobo uses the tune to follow up his "Standing at the End of the Line" charter; his version is the first single pulled from his new "Just a Singer" album. New talent from Motown Reuben Howell breezes the song as his entrance into the national top 40 scene.

LOCOMOTIV GT—ABC 12002

ROCK YOURSELF (prod. by Jimmy Miller & Andy Johns) (Sweet Nana, ASCAP)

Railroad-monikered Hungarian rockers chug out with their first in a burst of diesel-powered boogie. Imperative nature of the title travels from engine to caboose.

HENRY MANCINI & THE MOULDY SEVEN—RAC APBO-0323

HANGIN' OUT (prod. by Joe Reisman/Manor Prod.) (20th Century/Twinchris, ASCAP)

Enough to bring the "Alley Cat" back to mid-America dance floors. Clever, catchy honky tonk piano/brass concept topped off with whistlings in the brightness.

BO DONALDSON & THE HEYWOODS—
Family FPA-0923 (Famous)

DA DOO RON RON (prod. by John Madara) (Mother Birtha/Trio, BMI)

From their pre-"Billy" days, the guys pop out with the Crystals' '63 smash. Da-doooin' Donaldson and crew sing anew a summer-fall saga of the seasonal pick-up.

PAUL HORN—Epic 5-11144

BLUE (prod. by Henry Lewy/VIP) (Joni Mitchell, BMI)

Joni Mitchell guests on this flute-powered rendering of her own lilting lovely. Mood-plus meanderings mean MOR hit moorings and potential top 40 movement.

PRATT/McCLAIN—Dunhill 15004

HERE I AM (prod. by Michael Omartian & Steve Barri) (Landers-Roberts/April, ASCAP)

Almost Penderecki-like intro quickly gives way to a r&r exorcising of devilishly strong proportions. Duo's second single proclaims their inventive oneness proudly.

DEBRA ANDERSON—Musicor 1497

FUNNY HOW WE'VE CHANGED PLACES (prod. by Paul Vance) (Moonbeam, ASCAP)

Wall-to-wall Gene Page arrangement helps the new soustress impress with her label debut. Laced-funk production highlights tale of a metamorphic love relationship.

LOUDON WAINWRIGHT III—
Columbia 4-46064

BELL BOTTOM PANTS (prod. by Bob Johnston) (Snowden, ASCAP)

The humorous super-flair with which Loudon has previously animated himself ("Dead Skunk") is now pantalooned for another fun go-round. Slick slacks wax!

EDDY ARNOLD—MGM 14734

I WISH THAT I HAD LOVED YOU BETTER (prod. by Mike Curb & Don Costa) (NY Times/Twin Forks, BMI)

Something of a change of pace for him, this tale of sorrow gets a spirited backing, recalling the flights of "Snowbird" and "Elusive Butterfly."

PEPPERS—Event 215 (Spring)

HOT CARAMEL (prod. by Sforzando-Sirocco) (NY Times, BMI)

Instrumental contingent famed for their falsetto-voiced synthesizer gets into some disco dynamite augmented by handclappin' and sibilant vocals. Easy to stick with!

ARNOLD JAY—Big Tree BT-15007
(Atlantic)

I CAN'T LIVE A DREAM (prod. by S. Linzer & R. O'Connor) (Arnold Jay, ASCAP)

First from the singer-songwriter could prove an MOR smash. Melodic strengths bespeak of standardom for the copyright; production is realistically on target.

THORNTON, FRADKIN & UNGER—
ESP-Disk' 63019

GOD BLESS CALIFORNIA (prod. by Leslie Fradkin) (United International/Elf, ASCAP)

Contemporary hymn to the Golden State, helped by the studio contributions of Paul & Linda, is a rare and welcome single from the diskery. The label's brightest hope yet.

JOSHUA LEE—Honk 101

THE THINGS YOU GIVE AWAY IN LIFE (prod. by J. Silvia) (Snaptadragon, BMI)

First from label and pint-sized singer combines the youthful zest of a Donny Osmond-type with philosophical lyrics and a memorable melody. To "Life!"

2ND VERSE—IX Chains (Mainstream)

BE HERE IN THE MORNING (no prod. listed) (Lifestyle, BMI)

As arranged by the Main Ingredient's chart-man Bert DeCoteaux, this Friends of Distinction-like act parlays a rhythm ballad glowingly into an appealing soul sunrise.

JOE BATAAN—Mericana 7157

LATIN STRUT (prod. by Joe Cayre, Joe Bataan) (Kenya, ASCAP)

Instrumental penned by the Brazilian bravo of Deodato proves a deservedly proud display of the salsoul performer's glow at an r&b gait. A strutter's ball!

ISLAND DECLARES ITS INDEPENDENTS!



ABC Record & Tape Sales
Seattle

Eric Mainland
San Francisco

Record Merchandising
Los Angeles

Associated Distributors
Phoenix

H. W. Daily
Houston

Heilicher Bros. of Dallas
Dallas

Stans Record Service
Shreveport

All South Distributors
New Orleans

Heilicher Bros.
Minneapolis

Roberts Record Dist.
St. Louis

M. S. Distributing Co.
Chicago

ARC/Jay Kay
Detroit

Progress Record Dist.
Cleveland

Southland Record Dist.
Atlanta

Record Sales
Memphis

Heilicher Miami
Miami

Schwartz Bros.
Washington, D.C.

Chips Dist. Co.
Philadelphia

Apex-Martin
Newark

SMG Distributors
New York City

Seaboard Dist.
Hartford

Music Merchandisers
Boston

Record Sales of Colorado
Denver

B. B. Dist. Co.
Charlotte

**ISLAND IS ABOUT TO EXPLODE!
LIKE THE IDEA?
WE THOUGHT YOU WOULD.
FOR YOUR LOCAL EXPLOSION, SEE:**

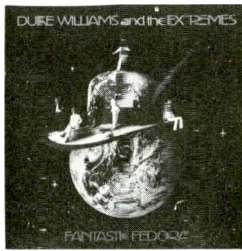


RECORD WORLD ALBUM PICKS

FANTASTIC FEDORA

DUKE WILLIAMS AND THE EXTREMES—Capricorn CP 0133 (WB) (5.98)

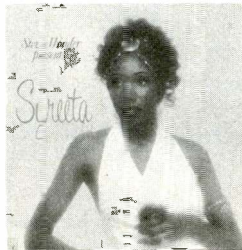
Macon music takes a detour through Philadelphia, making an even rock-ier second shot for Duke and his boogie band. Guitarist/writer T.J. Tindall handles the production chores well, with the oldie-but-goodie "Function At The Junction" capturing their southern soul.



STEVIE WONDER PRESENTS SYREETA

Motown M6-80851 (6.98)

Full and varied orchestrations (compliments of maestro Wonder) enrich Syreeta's sweet-flowing vocal prowess on this second attempt. From the startling counter-harmonies on "Spinnin' And Spinnin'" to the sheer beauty of "Cause We've Ended As Lovers" and through the lilt of "Heavy Day" this team's consistently tops!



YOU'RE GONNA LOVE YOURSELF IN THE MORNING

BONNIE KOLOC—Ovation OVQD/1438 (5.98)

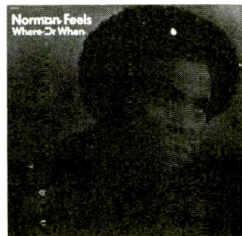
Delicately introspective compositions from this sweet-voiced lady are embellished by contributions from Music City's finest session men and befitting David Briggs production. The aesthetic title track is a gem but the album must be listened to in its entirety for full impact.



WHERE OR WHEN

NORMAN FEELS—Just Sunshine JSS-3502 (Famous) (6.98)

Mellow mood music to enrapture the soul as well as the ears! The gentle-voiced singer/songwriter is on target with his vocal interpretations of mellifluous material, highlighted by "Shame," "Till You Come Back Me," the bubbly "You Made Me Feel Better" and the Rodgers and Hart classic title track.



THE LORD'S PRAYER

SISTER JANET MEAD—A&M SP-3639 (6.98)

The Singing Nun hit the charts in '63 with "Dominique," and now, 11 years later, Sister Janet Mead has brought religious rock to the forefront with the title tune of her recently released album. The album, which is laden with Bible-oriented compositions, will certainly ride the crest of the super-successful single.



IT'S TIME

THE MIGHTY CLOUDS OF JOY—Dunhill DSX-50177 (5.98)

Pop goes the gospel! Long-standing gospel quintet emerges with a sizzling, soulful sound as their powerful vocals lend their talents to an r&b/pop direction. Potent background vocals propel "Laugh," and "Time," which opens and closes the set, is rhythmically rendered.



THE LAST PORNO FLICK

ORIGINAL SOUNDTRACK—Bryan BRS-103 (5.98)

Lovely mood variations fill the grooves of Tony Bruno's scintillating score to the PG-rated film, Bryan records' premier release. The instrumentation ranges from soft and soothing on "Tony's Theme" to a palpitating pace on "Night Out," with "This Time You're Right" possessing commercial punch.



ELVIS RECORDED LIVE ON STAGE IN MEMPHIS

RCA CPL1-0606 (6.98)

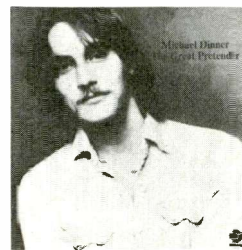
Thumpin', pumpin' Elvis keeps 'em swooning as he belts out the tunes that have kept him in the limelight for lo these many years. The enthusiasm and charisma that he generates onstage is fully captured on this live set, highlighted by "I Got A Woman" and an impassioned rendering of "My Baby Left Me."



HARD ROPE & SILKEN TWINE

INCREDIBLE STRING BAND—Reprise MS 2198 (5.98)

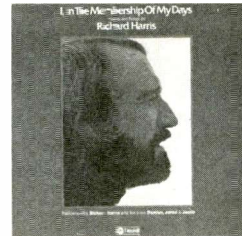
Sensitive strings blissfully blend with flute flavor and Moog magic to make this set the Band's best effort yet. "Ithkos," an epic encompassing all of side two, is already garnering well-deserved FM attention. A release that surely lives up to their name!



THE GREAT PRETENDER

MICHAEL DINNER—Fantasy F-9454 (6.98)

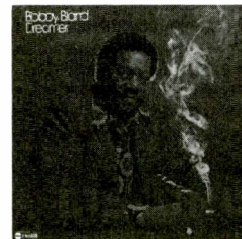
Singer/songwriter comes forth with a melodic folk-oriented disc, ably abetted by Linda Ronstadt offering sweet harmonies on several selections. The easy listening "California" sound is evident especially on the flourishing "Jamaica," the poignant "Sunday Morning Fool" and the countrified title tune.



I, IN THE MEMBERSHIP OF MY DAYS

RICHARD HARRIS—Dunhill DSD-50159 (6.98)

Provoking poems, written by Richard Harris and dramatically performed by the artist and his sons, are given an equally theatrical treatment through Terry James' music. The English orator's addition of his sons' vocal presentations lends added depth to the moving package.



DREAMER

BOBBY BLAND—Dunhill DSX-50169 (5.98)

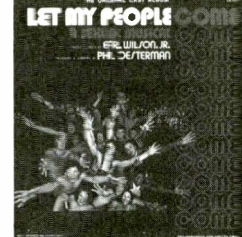
Bobby may have dropped the "Blue" from his name but it remains strong in his music. Steve Barri production is torchy, enabling Bland's heartfelt vocals to predominate. "Ain't No Love In the Heart of the City," the Daniel-Moore-penned "Yolanda" and gutsy title track top the set.



RHINOS, WINOS & LUNATICS

MAN—UA UA-LA247-G (6.98)

Tight and professional British musicians rock out in high steppin' style with a bit of a country twang added to their own brand of r&r. Sundry tempo variations are offered—fast-paced on "Taking The Easy Way Out," tranquilizing on "California Silks And Satins" and electrically enhanced on "Scotch Corner."



LET MY PEOPLE COME

ORIGINAL CAST—Libra LR 1069 (5.98)

This original cast album is sure to stir as much controversy as occurred at the previews of the off-Broadway show. Sex is the subject, with various aspects explored in the Earl Wilson, Jr.-penned score, with sales sure to come too.



MGM
RECORDS

**"Stomp them
grapes."**

It's vintage Mel Tillis.

**Mel
Tillis**

and The Statesiders

**"Stomp them
grapes."**



M3G 4960

"Don't Let Go," with Sherry Bryce (M 14714) made it to the Country Top Ten. And "Midnight, Me and the Blues" (K 14689) was a big hit single. His newest single, "Stomp Them Grapes" (M 14720) is now quickly climbing the charts.

And Mel's newest album "Stomp Them Grapes" (M3G 4960) is sure to do even better.

MGM Records
Hollywood, California

Epic Forms Press & Information Dept.

■ NEW YORK — Bob Altshuler, vice president, information services, CBS Records Group, has announced the establishment of a full press and information department for Epic and Columbia Custom Labels with offices in three cities. As part of the new publicity alignment, Bob Sarlin has been appointed associate director, press and information, Epic and Columbia Custom Labels, and Susan Blond has been named east coast manager, press and information, Epic and Columbia Custom Labels. Both will be based in New York.

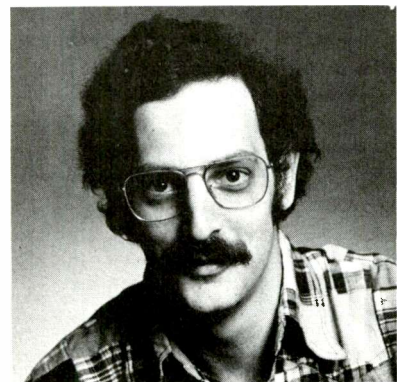
Pat Siciliano, recently named west coast manager, press and information, Epic and Columbia Labels, will report to Sarlin. Siciliano will continue to work closely with Judy Paynter, associate direc-

tor, press and information, Columbia Records, west coast. Additionally, Dan Beck, recently appointed manager, press and information, country, CBS Records in Nashville, will work with Sarlin and Blond on all Epic/Custom Label country music publicity projects.

National Responsibilities

In his new capacity, Sarlin will be responsible for the press relations of the Epic/Custom Labels on a national basis. He will coordinate all publicity projects in conjunction with artist appearances and the release of new product by Epic/Custom artists. In her new position, Ms. Blond will assist Sarlin in these endeavors and report directly to him. Sarlin will continue to coordi-

(Continued on page 56)



Bob Sarlin



Susan Blond

Walker Named VP For Chelsea-Roxbury

■ LOS ANGELES — Ed Walker has been named as vice president in charge of all sales and marketing activities for the Wes Farrell Organization's recently revamped Chelsea and Roxbury label operations, Farrell announced.

Now released through a chain of independent distributors around the country, Chelsea and Roxbury were previously released by RCA Records and Walker was the WFO executive in charge of day-to-day coordination between both companies.

After seven years with Delta, Walker came to Los Angeles where he was vice president for Happy Tiger Records and general manager and comptroller for Canyon Records until he joined Farrell in 1972.

ABC Pacts Kyle



Singer/songwriter Kyle (in western shirt) is welcomed to ABC Records by company president Jay Lasker. Flanking them are, from left: Artie Ripp, president of Family Productions (who introduced ABC to the artist); Kyle's manager Bill Layne; ABC VP Dennis Lavinthal; and Family VP and general manager Frank Day.

E/A on the Road

■ NEW YORK — Elektra/Asylum's live concert activity reaches a new peak this July as eleven Elektra and Asylum acts tour key concert halls, arenas and clubs. With virtually a third of the entire E/A roster on the road, promotional support is being coordinated at the local level through September.

Highlighting the summer activity are debut tours of The Souther Hillman Furay Band, coinciding with the release of their first Asylum album; Chris Jagger, whose second Asylum album has just been released; and Jobriath whose next Elektra album is slated for late July release.

Also set for summer tours are: Eagles, Harry Chapin, Jo Jo Gunne, Joni Mitchell, Linda Ronstadt and Melba Montgomery.

Club tours and concert dates are now being set for Ian Matthews, Dick Feller and Tom Waits.

In addition to local advertising and promotional support along with time buys on local radio stations, expanded ad schedules are being prepared for key acts. Each act will have current active records being promoted in conjunction with their appearances; additionally, Ian Matthews and Chris Jagger have both completed promotional tours as initial exposure.

CLUB REVIEW

Kudos for Kansas

■ NEW YORK—With strains of the Mahavishnu Orchestra, Procol Harum and McKendree Spring running through their music, Kansas (Kirshner) combines strong musicianship with a mid-west demeanor, arriving at an open, forceful and promising sound.

Individual Components

Appearing at the Bottom Line for three nights they also played at a special press and industry reception Tuesday (25). The latter was a short but representative set proving that the band's individual components were, for the moment, its strongest assets: The vocal harmonies were well-knit, the instrumental solos—whether on electric violin, guitar or keyboards (including synthesizer)—imaginative and well executed.

Self-definition for the ensemble is sure to follow quickly as the band balances its occasional ventures into a "wall of sound" approach with the more natural energy of its inherent technical proficiency.

Kerry Livgren, Dave Hope, Phil Ehart, Steve Walsh, Robbie Steinhardt and Rick Williams are Kansas, and though they're not exactly corn-on-the-cob and fried chicken (served before the performance) their music should keep the prairies far from lone.

Ira Mayer

TV Ad Expenditures Rise for Records, Tape

■ NEW YORK — Record and tape advertising on spot television totaled \$24.9 million in the first quarter of 1974, according to the latest figures supplied by the Television Advertising Bureau (TVB), based on Broadcast Advertiser Reports. While overall spot announcements declined by 2.3 percent, advertising in the records & tapes category was up 31 percent.

Fifth Category

Record and tape advertising is now the fifth largest category of products advertised on spot TV, having overtaken the confectionery and soft drinks category.

Dynamic House was the eighth largest advertiser with estimated expenditures of \$5,164,700 in the first quarter, while Tampa Marketing placed 14th with \$3,898,900. Other key record-related advertisers included CBS with \$2,694,600; K-Tel—\$2,649,900; Adam VIII—\$1,381,300; and Ronco Teleproducts—\$816,600.

In a related development, Brookville Marketing Corporation, direct mail marketers of the "Elvis" album, announced that after a nine-month television campaign they had sold 1,600,000 copies of the album, for a total of \$9 million in sales.

Hyatt Joins Epic

■ NEW YORK — Diane Hyatt has been appointed assistant manager of a&r for Epic Records, announced Don Ellis, vice president of artists and repertoire for Epic.

Ms. Hyatt, who has worked both as a rock journalist and in radio, will be responsible for evaluating tapes and live performances, as well as for overseeing the administration of all Epic a&r activities.

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\$ 25
 PER HOUR
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 ELECTRODYNE 16 CH CONSOLE
 SCULLY & STUDER RECORDERS
 EMT STEREO CHAMBERS
 JBL STUDIO MASTERS &
 ALTEC MONITORS



Groovers Paradise

(Warner Bros. single WB 7819)

Doug Sahn and the Tex-Mex Trip

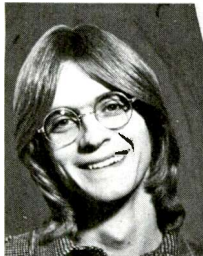
Produced by Doug Clifford for DSR

Doug Sahn's first for Warner Bros. Records, a preview of his forthcoming **Groovers Paradise** album.



THE COAST

By CRAIG FISHER



■ A LITTLE WHEAT AMONG THE CHAFF: Though slow and smoggy, Hollywood has seen some activity during the past week. For one thing, word is that ABC has signed **Petula Clark**, that it has a single ready to ship within the month and that an album will follow hard upon it . . . The label's also inked a Westport, Connecticut group, **Blessings**, whom **Gary Katz** has been set to produce . . . In group news: **Courtland Pickett**, reportedly, has a new **Sailcat**, consisting of **Rodney Davis** and **Jeff Demond** on guitars, **Tommy Stuart** on keyboards, **Bill Connell** on drums and **Randy Reed** on bass. The sextet should begin recording in a couple of weeks in Muscle Shoals, with **Pete Carr** co-producing with Courtland, and then proceed to Montego Bay for more recording . . . Elsewhere, in movie gossip, a source close to "Rainbow Road" (which is what the updated "A Star Is Born" is being called) says that there's a role in it for **Elton John** if he wants it . . . In media news: Newsweek is said to be preparing a major story on comedians for later this month and eyeing **David Steinberg** for its cover . . . Viva is readying a spread on **Rick Springfield**, but, according to our source, with only one fully nude shot . . . And **Jon Landau**, presently, is recovering from major surgery at Boston's Beth Israel Hospital, where he'd no doubt appreciate a cheering word—by mail, for the time being.

WORKING: *Mea culpa*, **Little Feat** are alive and well in Hunts Valley, Maryland. Why Hunts Valley? It's because they like the facilities there, reportedly—specifically Blue Seas Studio, where they're deep into their next, "Feats, Do Your Stuff," right now . . . Back here, **John Mendelsohn** is once again in the studio, this time at Stronghold Recorders, where he's doing demos . . . The **Persuasions** began their next last week at A&M, with **Jeff Barry** at the controls. This one will be done mostly with the same band they used on their first effort for the company. There'll be only a taste of acappella . . . Also recording at A&M have been **Veronique Sanson, LTD** (their only woman member, **Celeste Cole**, has departed; they're being produced by **Billy Osborne**) and the **Carpenters** . . . And in New York, **Peter Allen** has begun his first lp for the label, with **Joel Dorn** producing . . . Back here again, **Andy Kim** is at Sound Labs, doing his first Capitol album, which his brother **Joe** is co-producing with him . . . And in Colorado, **Chicago** have begun "Chicago VIII." Their TV special by the by, will air Aug. 15 over ABC and **Charlie Rich** will guest on it . . . In the future: **Bill Szymczyk** has been set to produce **Commander Cody's** next, while **Flo** and **Eddie** have linked up with **Joe Wissert** for some recording . . . **Dan Hicks** will go into Columbia's San Francisco facilities later this month to begin his first solo effort, with **Tommy LiPuma** at the controls. And the **Marshall Tucker Band** are scheduled to start their next on the 23rd in Macon . . . Then there are upcoming albums, like **Blue Heaven's** first on Epic, produced by **Jack Richardson**, which will be a convention release . . . **Rick Springfield's** "Rocks Off," currently being completed under Robbie Porter's aegis and also due in August . . . And **Peter Ivers'** "Terminal Love," coming from WB next month, too (**Alice De Buhr** is the drummer on it) . . . Later, in the Fall, we'll see **Dave Mason's** next, now set to be called "Out of Time with Time," **Dr. Hook's** "Fried Face" and "Gregg Allman Live," a two-record set . . . In addition, we learn, **Mott the Hoople's** second performance at Broadway's Uris Theater was recorded for a probable live album.

ALSO WORKING: **Van Morrison** is in Europe now, where he played the Montreux Jazz Festival on the 30th. He's by himself this time, and his four remaining dates will conclude July 20 in Nebsworth, outside London . . . **Heartfield** have been set to tour with **Rory Gallagher**, beginning July 26 in Portland and ending Sept. 1 in Tampa, while the **Ozark Mountain Daredevils** will open for **Loggins & Messina** on a bunch of dates this summer, starting Aug. 10 in Charlotte, N.C., and concluding Sept. 2 in Jersey City . . . **Rufus** plays San Francisco's Cow Palace July 11 with **Sly and the Family Stone** . . . **Herbie Hancock** begins a two-week tour of Japan July 16 . . . Concert Associates will offer **Chicago** and **Santana** at San Diego's Balboa Stadium July 28 . . . **Chris Jagger** will headline the Whisky Aug. 14-18 . . . **Sparks** are readying a U.S. tour for October . . . And **Steeleye Span**, reportedly, have brought their very own bumper sticker for their current tour: "Impeach Howard Johnson."

Bad Company Promo Campaign

■ NEW YORK — Swan Song Records (owned by the members of Led Zeppelin and their manager Peter Grant), and its distributor, Atlantic Records, have announced a massive promotional, sales, merchandising and publicity campaign to coincide with Bad Company's coast to coast tour and album release. Bad Company's album, "Bad Co.," is the first Swan Song album release. A single from the album, "Can't Get Enough," was released recently.

Under the direction of Swan Song vice president Danny Goldberg and Atlantic Records vice president of creative services, Herb Belkin, an extensive merchandising program has been created for the promotion of Bad Company's album, including a giant billboard on Hollywood Boulevard in Los Angeles.

The billboard shows the inside album cover photo of Bad Company, on which each of the musicians faces will be fourteen feet high. The program will also include a full color press kit, full color posters and a special mobile for in-store displays, and a unique teaser trade ad campaign. In addition, there will be a full schedule of full page print advertising in trade magazines and national consumer publications. There will also be a full campaign of radio spots in major cities across the country. In addition, Bad Company's six week tour, which is being booked by Premier Talent, will be fully supported by local print and radio advertising in tour cities.

Robinson Joins WB

■ BURBANK, CAL.—National publicity director Billie Wallington has announced the addition of Heidi Ellen Robinson to the publicity department of Warner Bros. Records. Miss Robinson will coordinate media exposure for Warners and associated artists on tour, working in tandem with Warners national media representative Sue Donoghue and western publicity manager Garry George. As tour press representative, she will be based in Burbank.

Before joining Warners, Heidi Robinson fulfilled publicity capacities at Columbia and Capitol Records, and most recently was part of International Media Associates.

E/A Promotes Antman

■ NEW YORK—Hope Antman has been named manager, east coast press relations for Elektra/Asylum Records, announced Karin Berg, director of press relations. Ms. Antman will be headquartered in the New York office of the company and will be responsible for management and coordination of all publicity activities for Elektra/Asylum for the east coast area.

Ms. Antman joined Elektra/Asylum in September of last year as press relations representative.



Hope Antman

Nalli Promoted By Big Tree

■ NEW YORK — Doug Morris and Dick Vanderbilt, president and vice president of Big Tree Records, have announced the appointment of Reen Nalli to the post of national promotion and publicity coordinator for the label.



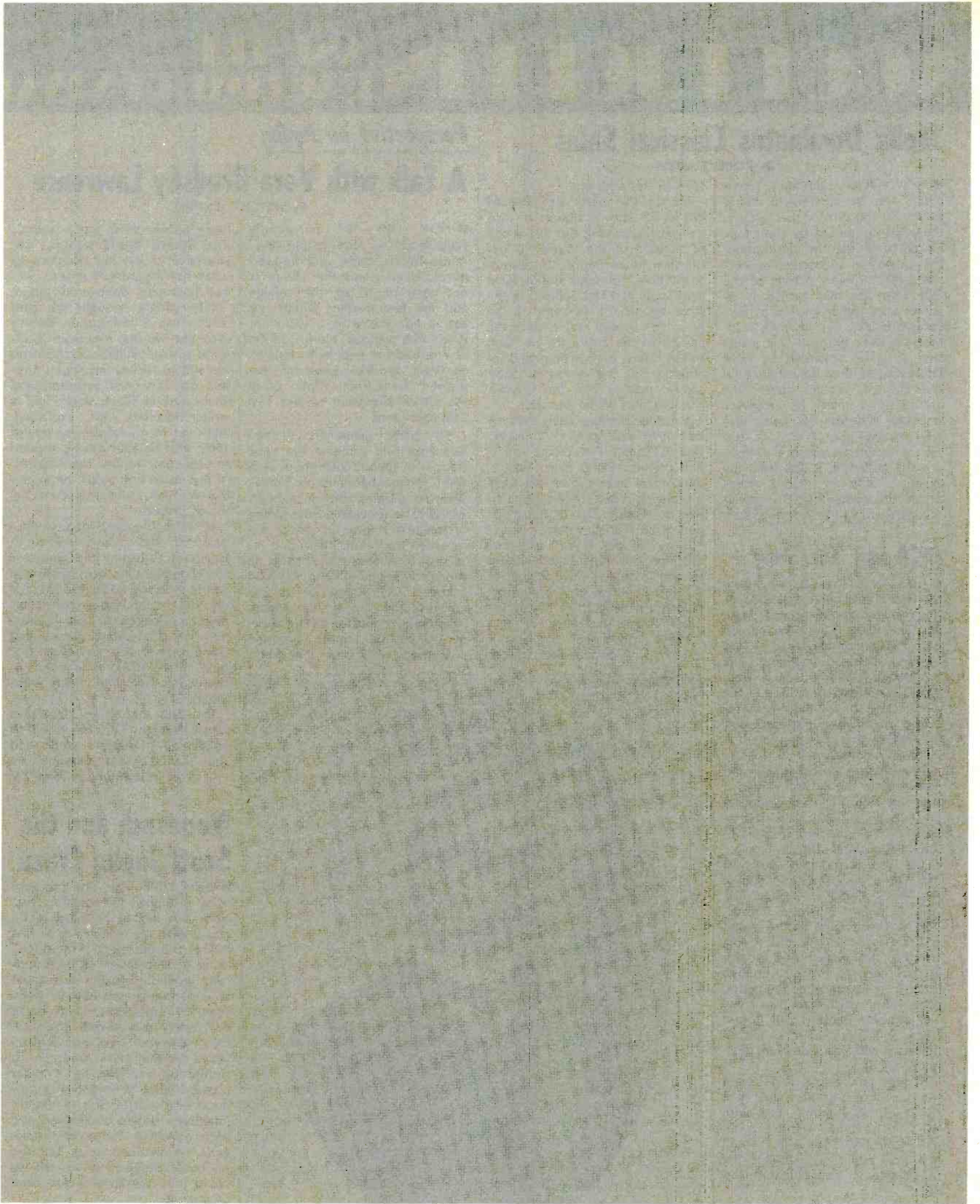
Reen Nalli

Reen Nalli has been with Big Tree for nearly two years serving in a promotion and publicity function. Her duties will now include responsibility for contacting radio stations throughout the country to promote Big Tree product, as well as supervising the activities of public relations agencies and liaison with Atlantic Records promotion and publicity departments.

Dolls to Appear At English Fests

■ NEW YORK — Phonogram/Mercury artists the New York Dolls are set to play two major festivals in England, July 6 and 7.

The Dolls will appear at the Buxton Festival in Derbyshire, co-starring with Rod Stewart and Mott the Hoople on July 6. July 7 will see them on the concluding day of the three day Rock Proms Festival to be held at the Olympia in London, appearing with 10cc, the Incredible String Band and other English artists.



ANNOUNCING "NOTHING FROM NOTHING" THE NEW BILLY PRESTON SINGLE ON A&M RECORDS
(AM 1544)

SCOTT JOPLIN AND THE RAGTIME REVIVAL

Joplin Dominates Classical Sales

By ROBERT ADELS

■ NEW YORK—If the term "crossover" can be applied to music written at the turn of the century, then that composed by Scott Joplin certainly fits the description. His music has succeeded in various forms in every market of the '70s save for r&b (which is in some sense rather ironical as Joplin was black). But where is it all crossing over from? If that question is to be answered by sales figures alone, then they show how the classical record buyer first gave Joplin's music its crossover impetus. Whereas his music has now reached the MOR, jazz, top 40, contemporary album and even country audience, it was from the classical racks of record stores across the nation that his newly-recorded works first began to suc-

MCA and 'The Sting'

■ LOS ANGELES—Ragtime music received a new burst of popularity this year through the musical score of "The Sting," the film named Best Picture of the Year by the Motion Picture Academy. The soundtrack album on MCA Records has not only been one of the most successful of the label's recent crop of soundtrack releases, it is MCA's first dabbling into the realm of ragtime.

The album, which adapts and immortalizes the musical genius of turn-of-the-century composer Scott Joplin, features Marvin Hamlisch, 1973's three-time Oscar winner, at the piano.

The use of ragtime music in "The Sting" was the brainchild of the film's director, George Roy Hill. A trained musician himself, Hill was introduced to the "rags" of Scott Joplin by his oldest son, who brought home a new recording of Joplin's work. Although Joplin's music preceded the period of the film, which stars Paul Newman, Robert Redford and Robert Shaw, Hill decided it would fit perfectly with the exuberant feeling of his film.

"I kept connecting in my mind the marvelous humor and high spirits of his (Joplin's) rags with the kind of spirit I wanted to get out of the film," says Hill. "I built montages and sequences into the film where I could feature his rags."

Hamlisch

Hill brought in Marvin Hamlisch, a pianist he had known
(Continued on page 24)

ceed in this decade.

During the past year, **Record World** has shown albums of Joplin's works holding the distinction of "Classic of the Week" in our Classical Retail Report 24 percent of the time. The same albums have held spots as "Best Sellers" in the same report 74 percent of the time. For several weeks over the past year, the entire list of "Best Sellers" has been comprised of nothing but the works of Scott Joplin, making him the classical phenomenon of the decade.

Since their release dates (November, 1970 and April, 1972 respectively), "Joplin: Piano Rags Vol. 1" and "Joplin: Piano Rags, Vol. 2" (Nonesuch) have proven the longest-running "Best Sellers" on the **Record World** Classical Retail Report. The initial volume was a "Classic of the Week" well into this June; now repackaged with the second volume as a two record set, the Joshua Rifkin Joplin interpretations are bulleted at 79 on The Album Chart this week.

While pre-dated by several
(Continued on page 26)

Perspective on Joplin:

A Talk with Vera Brodsky Lawrence

By SPEIGHT JENKINS

■ NEW YORK—"It's marvelously valid music to turn people on—musicologists, kids, middle-aged music lovers. And the charm is not nostalgia; if so, the college and the teen market would not eat it up. We're in a dissonant time with serious music; Joplin is a refuge for people to enjoy." So Vera Brodsky Lawrence explained the current Joplin craze the other afternoon in her East Side apartment.

To many, awareness of Ms. Lawrence first came at the same time as of Joplin, courtesy of Harold C. Schoenberg and his Sunday New York Times article in January of 1971. He proclaimed the virtues of the first volume of piano rags recorded by Joshua Rifkin and released by Nonesuch Records in the preceding month and also paid tribute to Ms. Lawrence for uncovering an opera by Joplin, *Treemonisha* and for setting about to collect the almost forgotten composer's work. Now that every-

body knows what Joplin sounds like, **Record World** went to Ms. Lawrence to get her reactions to what has happened and to find out how she discovered Joplin.

Interestingly enough, the path leads—just as did Joshua Rifkin's—to the young American composer-pianist William Bolcom who has still to record any Joplin himself. Ms. Lawrence, articulate and vital, clad in black slacks and a white flowered shirt, explained, "Bill was in my house one day in 1966, and he told me he wanted to play some Joplin. The elegance of the music entranced me immediately, and I put Joplin on my list of projects."

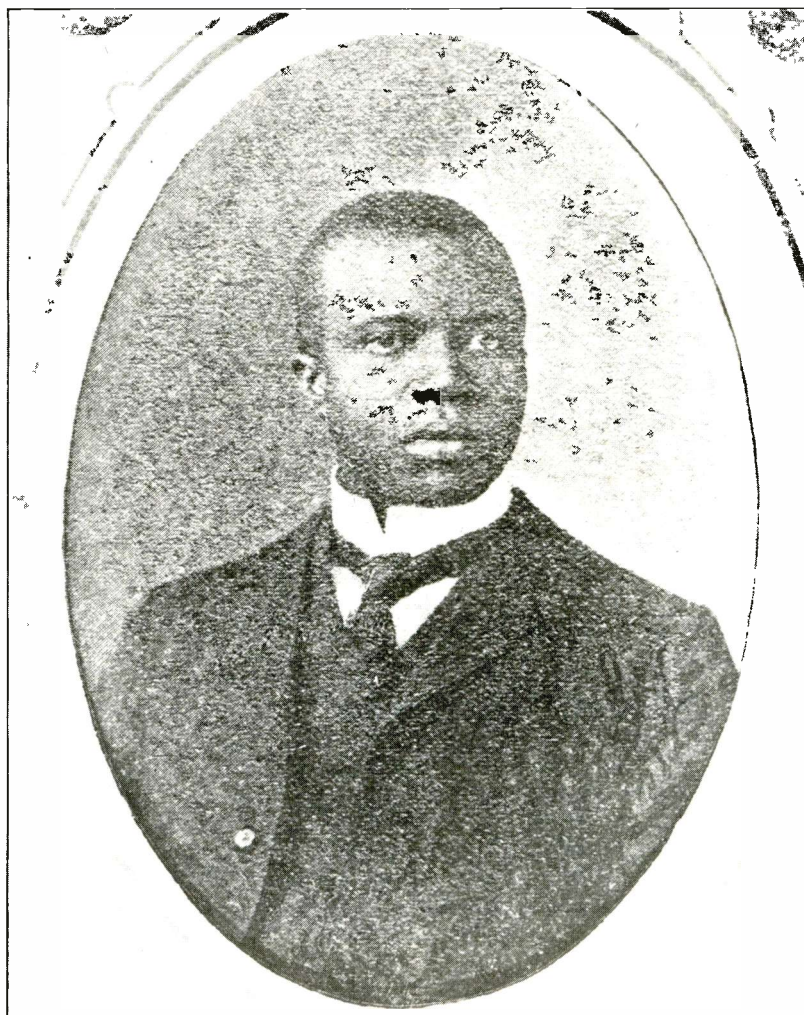
What this meant was seeking a grant to allow Ms. Lawrence to go about collecting the complete works and getting them published. At the time she was getting started on the compositions of Louis Moreau Gottschalk; her collection of this gifted pianist and composer's works marked the first time all the works of any American composer had been published.

In 1970, the Rockefeller Fund came through with the grant to collect all of Joplin's works and she started from working on
(Continued on page 24)

Nonesuch and the Scott Joplin Craze

■ NEW YORK—No one can seriously challenge the assertion that Nonesuch began the Scott Joplin craze. With the issuance of Joshua Rifkin's "Piano Rags, Volume I," in early December 1970, Americans suddenly became aware that an important composer of the early years of this century was being completely overlooked. Rifkin recalls, "Everybody at Nonesuch believed in the music and that it should be available on a major classical label. We wanted to produce it in a style true to Joplin's intentions and in a dignified and literate manner. By treating Joplin as a serious composer, because his music deserved it, we felt we could raise the appreciation level of ragtime."

As offshoot to the issuance of that first record, Nonesuch, with the help of Stereo Review maga-
(Continued on page 22)



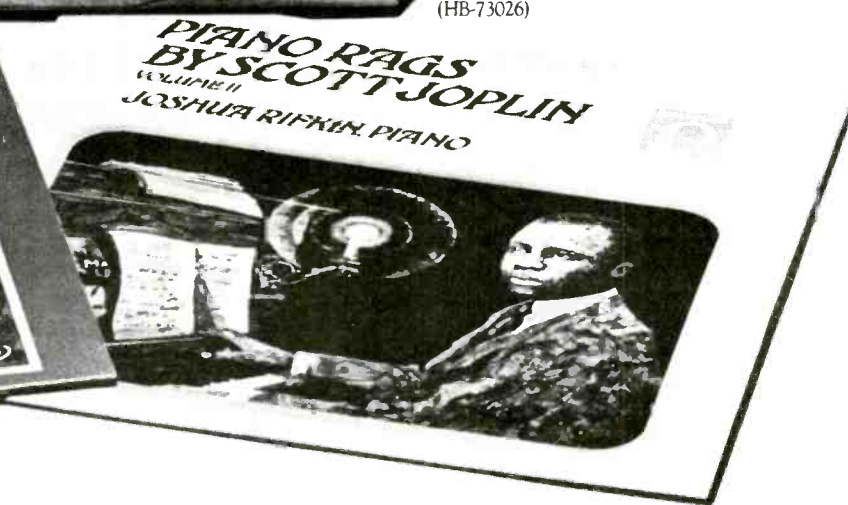
Scott Joplin

Scott Joplin's Piano Rags...
on Nonesuch

THE FIRST...AND STILL NO. 1*



TWO LPs...
SPECIALLY PACKAGED
IN SLIP CASE
(HB-73026)



**THE ORIGINAL NONESUCH RECORDINGS OF
SCOTT JOPLIN'S RAGS—INCLUDING "THE ENTERTAINER"
AND "MAPLE LEAF RAG" & 14 OTHERS**

Maple Leaf Rag — Elite Syncopations — The Entertainer
Bethena — Eugenia — Leola — The Ragtime Dance — Gladiolus Rag
Rose Leaf Rag — Fig Leaf Rag — Pine Apple Rag — Euphonic Sounds
Paragon Rag — Solace — Scott Joplin's New Rag — Magnetic Rag



The two records of this set are also available individually.
Nonesuch H-71248—Piano Rags by Scott Joplin; Nonesuch H-71264—Piano Rags by Scott Joplin, Volume II

*On *Billboard*'s classical chart positions since 1971.
Longest-running best seller on *Record World*'s classical retailer report.

The Diversity of Ragtime

By C. F. GALEHOUSE

(C. F. Galehouse is president of Golden Crest Records.)

■ NEW YORK — With the rediscovery by the public of ragtime, it almost appears that Scott Joplin and ragtime are one. This could be lamentable, however, because although no one can deny the great genius of Joplin as a pianist and writer, there were other great writers and performers of this era. At a recent recording session in the Golden Crest studios, critic and writer Rudi Blesh was lamenting the fact that the ragtime revival was in danger of becoming a "one-man show." Certainly one cannot quarrel with the great legacy Joplin left. It's just that there were so many other writers during this period who have contributed greatly to this American form of music.

As in all revivals or new forms, a fountainhead is necessary to start the way. To this end, Joplin has certainly served admirably. However, if recording companies continue with the fantastically large amount of releases of Joplin's music, whether played and recorded good or bad, we predict that the fad will be as shortlived as the "Calypso craze" of some 8 or 10 years ago. This would in-

deed be a crime as the music itself has a definite place in the rich heritage that America has had with jazz, ragtime, swing and so on.

We at Golden Crest have just released a new 2-record set entitled "Ragtime at the Rosebud." This unusual record, produced by Rudi Blesh and played by Milton Kaye, is a continuance of the desire to explore the total ragtime picture. Rudi Blesh and Milton Kaye had previously recorded "The Classic Rags of Joe Lamb." This record has been acclaimed by both the critics and the public as being an important recording to not only the musicologist, but to the average person who purchases records for the pure pleasure of listening and enjoying them. The Rosebud Cafe was the gathering point in St. Louis during the days of Joplin for such writers and performers as Arthur Marshall, Tom Turpin (who, incidentally, owned the Rosebud Cafe), Joe Jordan, Louis Chauvin, Scott Hayden and Artie Matthews. Each of these composers had a distinctive stamp of his own when it came to ragtime. It is for this reason that we have assembled what we

(Continued on page 28)

Angel Records:

Joplin's 'Classical' Status

■ People often wonder how a "classical" label like Angel (Karajan and Klemperer, Callas and Schwarzkopf) got involved in the Scott Joplin revival. The answer is simple—ragtime has proven its classic status in the sense of having permanent rather than ephemeral value, just as the dances of Mozart, Schubert, Dvorak and Strauss and the marches of Sousa will be enjoyed as long as people care about music.

Gunther Schuller, a jazz historian, realized the classic nature of ragtime and got a release from the New England Conservatory's contract with Golden Crest to record "The Red Back Book" for Angel. Since ragtime predates jazz, classically trained musicians are best equipped to play it according to Joplin's instructions: strictly as written. Schuller's fine student players and the Los Angeles musicians—later used to record "Palm Leaf Rag"—enjoy not only Joplin's great tunes and surprising harmonies, but also the dance vitality, of the Afro-American rhythms.

As Scott Joplin has been reinstated in the concert hall, it's surprising how many ragtime enthusiasts have come out of the closet: New York Times critic Harold Schoenberg has played it at parties for years, and the young Argentine pianist Sylvia Kersenbaum (now

living in London) has stated that she hopes to offer some rags as encores during her first big USA tour. When Ralph Grierson, the versatile concert and studio musician, was asked to be the pianist for "Palm Leaf Rag," it turned out that he had been performing Joplin all his professional life.

As in Joplin's time, ragtime is being played in many ways. Always linked to the silent films, it has a splendid sound on a colossal theatre organ, as in the Angel album "Rosebud" by Lee Erwin. There's room for varied piano interpretations, from Joshua Rifkin's bittersweet recordings to Max Morath's more peppery versions. And the rich colors of a small "orchestra" convey the original dance flavor of the music.

Vera Brodsky Lawrence's edition has made most of the piano music of Scott Joplin readily available. Schuller's edition of the "Red Back Book" orchestrations and orchestrations for "Palm Leaf Rag" and Angel's next album, "Magnetic Rag," are available for performance. Although George Roy Hill's film "The Sting" certainly increased public awareness of Scott Joplin's name, the momentum was already building, and like the once underrated Satie and Gershwin, many think the "King of Ragtime" is back to stay.

Nonesuch (Continued from page 20)

zine, waged an ultimately successful fight with the Schwann organization to have Scott Joplin and his recording listed in the classical section of the Schwann Catalogue. That this victory took time shows how hard it has been to convince many responsible people in the music business that Joplin is a firstline American composer whose work has endured.

"We simply didn't believe those rags would cause any commotion," Rifkin continued. "To this minute we have spent not one extra penny promoting that first record, yet it took off from the beginning. More than three years after it hit the charts, it is still going strong." As proof of this statement the RW Classical listing two weeks ago showed Rifkin's first rag record as the "Classic of the Week," surely the first record of such an age to attain first place. Rifkin went on to say that he toured the country last fall, playing a lot of Joplin, and that everywhere he went concerts were largely sold out. And the rag record was the main reason.

Rifkin (and through him Nonesuch) was first drawn to Joplin by a combination of composer-mu-

sicologist-author Eric Salzman and Rifkin's colleague William Bolcom. Rifkin realized it was serious and more than worthy of attention. There were enough reprints available for the first volume. For the second, however, Vera Brodsky Lawrence helped enormously.

Nonesuch just issued a new package, a slipcase containing both the first two albums—jacket and disc—in their original forms. "We put the two together," said George Steele, vice-president in charge of marketing for Nonesuch, "because a lot of volume users were reluctant to initiate distribution at the low price of the individual records. Both together can be specially priced at \$6.98."

In the Fall, Nonesuch will record the Piano Rags of Scott Joplin, Volume III. Needless to say, Joshua Rifkin will be at the keyboard.

Nonesuch's feelings about Joplin and the new mania he has inspired are summed up by the company's director, Teresa Sterne: "Our records reflect our opinion on the subject better than anything we can say. We'd rather not comment on the Joplin scene, but we feel that we are still making our contribution to it."

The Easy WINNERS



Joplin's Classic Best - on TWO Best Selling Angel LPs

The Red Back Book (S-36060)

The Cascades
Sun Flower Slow Drag
The Chrysanthemum
The Entertainer
(piano solo)
The Rag Time Dance
Sugar Cane
The Easy Winners
The Entertainer
Sun Flower Slow Drag
(piano solo)
Maple Leaf Rag



Palm Leaf Rag (S-36074)

Palm Leaf Rag
A Breeze From Alabama
Bethena-Waltz
The Favorite
Stoptime Rag
Gladiolus Rag
Solace
Pine Apple Rag
Pleasant Moments — Waltz
Wall Street Rag

ROSEBUD
Marches & Rags of
SCOTT JOPLIN
& Kerry Mills - Eubie Blake - Harry Guy
LEE ERWIN
Fox-Capitol Theatre Wurlitzer Pipe Organ



And for a unique ragtime sound—
Joplin, Mills, Blake and Guy on
the Theatre Wurlitzer Pipe Organ

Rosebud, Original Rags, Solace,
Whistling Rufus, The Chevy Chase,
At A Georgia Camp Meeting,
The Chrysanthemum,
choes From The Snowball Club,
Stop-Time Rag, Eugenia



ANGEL RECORDS
LP, Cartridge & Cassette
Available from your Capitol/Angel
Sales Representative

S-36075

MCA

(Continued from page 20)

Broadway, who had already scored several films, after abandoning the idea of scoring the music himself. "Marvin liked the idea of using ragtime for the film," said Hill, "so we got together and the result is his score for 'The Sting.' The selection of material was easy, because his favorites were also mine—'The Entertainer,' 'Gladiolus Rag,' 'Pine Apple Rag,' 'Ragtime Dance,' and my favorite, I think, of all of them, the lyric, haunting 'Solace.'"

The soundtrack from "The Sting," along with the single release of "The Entertainer" have both been certified gold by the RIAA. "The Sting" album is not only popular with regular album buyers, but the success of the film and a modest television advertising campaign have stimulated even the inactive record buyer.

MCA president, J. K. (Mike) Maitland comments: "The popularity of 'The Sting' soundtrack is very gratifying and encouraging. The album has a wide-reaching appeal and we have concentrated on making as large an audience as possible aware of it."

MCA's release of "The Sting" album has created a new appreciation for the classical genius of Scott Joplin and for ragtime music itself.

Vera Brodsky Lawrence (Continued from page 20)

to work. "At the time there were Joplin aficionados scattered around the country—Boston, St. Louis, California. The news got around fast, and they would send me their copies of the rags, and I would duplicate them at the Time-Life Building and get them back the same day. I found out about the Maple Leaf Club in Los Angeles, which had a newsletter. They kindly published the rags that I had and the ones I was looking for."

Like the Arturo Toscanini and Bruno Walter Societies today, the Maple Leaf Club had tentacles to all the Joplin collectors in the country, and through them she found all but two rags. "I discovered that Bill Russell, a violinist who had often played with the Preservation Hall ensemble in New Orleans, might have them, and it turned out he did. I asked him about *The Red Back Book*. He told me that he had the orchestrations but that they were

possibly not by Joplin. In fact, the only signed orchestration known by Joplin is the one called "Frog Legs," by James Scott.

"When he sent me *The Red Back Book*, I did not include it in my complete works because they were not authentic, and I kept them in the bottom drawer of that cabinet," she said, pointing to a nearby piece of furniture. "The name of *The Red Back*, incidentally was *Fifteen Standard High Class Rags*; *The Red Back Book* is a New Orleans nickname.

"I was working on the project when Rifkin's first rags came out, and I finished my complete works that next fall. Today, the irony of my work came from the difficulties in publication. I took the works (including the rags and *Treemonisha*), to 24 different publishers and no one would touch it. The N.Y. Public Library was number 25; they took it and the rest is history."

Artwork

Ms. Lawrence's bound volumes are works of art in themselves. Starting with the Gottschalk book, she includes the artwork covers of the separate pieces to introduce each rag. Although everybody uses these decorative covers now, she was, she believes, the first to do

Scott Joplin and Today's Composer

By STANLEY ADAMS

Stanley Adams is president of the American Society of Composers, Authors and Publishers (ASCAP).

■ Scott Joplin was born in Texarkana, Texas, in 1868, and he was born for music. The son of parents who both played instruments, he mastered the guitar and bugle before he was ten and began piano lessons at eleven. His talents and his need to create were so strong that he left home at fourteen to play the piano in a series of saloons, bawdy houses, dance halls and variety shows.

He was a man with a dream. A fine performer, as his piano rolls still confirm, Scott Joplin was committed to a career as a composer—an unlikely goal for a black musician in the 19th century. He was one of the brilliant talents who would not be defeated by discrimination, a group that includes such ASCAP colleagues as Eubie Blake, Jelly Roll Morton and Louis Armstrong. Their road was hard, their journey long, and recognition came very slowly. Joplin supported his family as a teacher while he wrote his ragtime classics and his two operas. His sparkling ragtime gems earned him international fame before he died

(Continued on page 28)

(Continued on page 28)

ON RECORDS

"THE ENTERTAINER" international smash single from "The Sting" by Marvin Hamlisch on MCA
 "THE STING" SOUNDTRACK LP Number One over 6 weeks NOW... EXCITING new VOCAL version of "THE ENTERTAINER" written by super team of J. R. Bailey, Mel Kent and Ken Williams... and introducing new star VICKI ALLEN on Center Stage Records
 "THE ENTERTAINER" goes Country with The Nashville Speakeasy Band on GRC
 SCOTT JOPLIN: THE RED BACK BOOK LP Conducted by Gunther Schuller—The New England Conservatory Ragtime Ensemble on Angel Records
 GREAT SCOTT... THE MUSIC OF SCOTT JOPLIN by Eric Rogers on London Records
 MORE SCOTT JOPLIN RAGS Conducted by Gunther Schuller—New England Conservatory Ragtime Ensemble on Golden Crest Records
 PIANO RAGS BY SCOTT JOPLIN—VOLS. I & II—Joshua Rifkin on Nonesuch Records
 THE MURPHY JAZZ BAND on Atlantic THE WORLD OF TRADITIONAL JAZZ Wally Rose
 ZINN'S RAGTIME STRING QUARTET William Zinn on Music Minus One
 SCOTT JOPLIN: PALM LEAF RAG The Southland Stingers with Ralph Grierson on Angel Records

HAVE WE GOT JOPLIN!

Euphonic Sounds	Elite Rag		Heliotrope Bouquet	Magnetic Rag
Paragon Rag	Maple Leaf Rag		Ragtime Dance	The Cascades
Pine Apple Rag	Country Club Rag		Sugar Cane	Pine Leaf Rag
The Chrysanthemum				
Peacherine Rag	Wall Street Rag	Easy Winners	The Entertainer	Sunflower Slow Drag

IN PRINT

THE COLLECTED WORKS OF SCOTT JOPLIN THE STING FOLIO PIANO ALBUM SEPARATE PIANO EDITIONS: SOLACE THE ENTERTAINER GLADIOLUS RAG PINE APPLE RAG CHORUS—SATB: THE ENTERTAINER CONCERT BAND: THE STING SELECTION PIANO SELECTIONS: THE STING SIMPLIFIED EDITIONS PIANO ALBUM ARRANGED BY DAVID GLOVER THE ENTERTAINER—SIMPLIFIED THE STING—ALL ORGAN SELECTION THE ENTERTAINER—SEPARATE ALL ORGAN EDITION PIANO SOLOS: MAPLE LEAF RAG (JOPLIN & SCHAUM) MAPLE LEAF RAG (JOPLIN, MARKS PUBLICATION) PIANO DUETS: SCOTT JOPLIN CLASSIC RAGS, ARRANGER, DENES AGAY (MARKS PUBLICATION) ALL ORGAN SCOTT JOPLIN CLASSIC RAGS, ARRANGER, DICK HYMAN (MARKS PUBLICATION) THE RED BACK BOOK ORCHESTRATIONS—RAGTIME ENSEMBLE EDITED BY GUNTHER SCHULLER: RAGTIME DANCE SUGAR CANE EASY WINNERS THE CHRYSANTHEMUM THE CASCADES MAPLE LEAF RAG SUN FLOWER SLOW DRAG THE ENTERTAINER PIANO COLLECTION: GIANTS OF RAGTIME EDITED BY MAX MORATH (MARKS PUBLICATION) PLAY THEM RAGS THE RAGTIME BOOK EDITED & ARRANGED BY SCHAUM RAGTIME PIANO RAGTIME TREASURES, JOSEPH F. LAMB

APRIL 15, 1974

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MAY 6, 1974

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MAY 30, 1974

1,500,000

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2,000,000

RECORDS AND TAPES

Original Motion Picture Soundtrack

THE STING

Featuring the Music of

SCOTT JOPLIN

MARVIN HAMLISCH



Belwin-Mills Starts Revival by the Book

By ROBERT ADELS

■ NEW YORK — There are those who credit the book "Uncle Tom's Cabin" with starting the Civil War. Why should it be strange then to accept the story that Belwin-Mills Publishing Corporation president Marty Winkler so humbly tells of the Scott Joplin revival being inspired by a book which the firm came to co-publish with The New York Public Library?

Joplin's works were originally published around the turn of the century, but by 1969 when the beginnings of a full-fledged "revival" were being felt, there were no rags from the master to be had in print. Winkler tells how the publishing company had been approached to do a massive "collector's oriented" re-issue of his material, but soon discovered one was already copiously underway behind the two great lions which symbolize the New York Public Library; Belwin-Mills (which controls the lion's share of Joplin's legacy still protected under copyright) contacted this musical historian and scholar, Vera Brodsky Lawrence, and aided her in the research which was completed for the impressive volume, "Scott Joplin: Collected Piano Works."

The Joplin revival began to grow by neat little steps from there. Belwin-Mills brought the tome out of the "collector's only" realm by publishing (with the Library) a paperback edition of the work, containing their own copyrights as well as those of E. B. Marks, and some P. D. works too. The volume inspired Gunther Schuller to orchestrate many of Joplin's works, resulting in the highly-successful "Red Back Book" album (Angel) and several new copyrights for Belwin-Mills' BMI affiliate, Multimood Music.

The Schuller orchestrations inspired film director George Roy Hill to think in terms of using Joplin's material for "The Sting" soundtrack; this in turn led to his

discussions with composer-arranger Marvin Hamlisch which has resulted in a national hunger for Joplin's music in all forms, yet to be sated. Most of the country's appetite seems to focus directly on the music used in "The Sting," thus bringing further attention to the Schuller orchestrations and just rewards to Belwin-Mills who had the foresight to crank up the revival machinery in the first place.

By all rules of 1970s music marketing, an instrumental folio or single wordless publication in printed form shouldn't sell for there are no lyrics to attract the "average consumer." Well, the many configurations available for music featured in "The Sting" have proved otherwise. In fact, as Belwin-Mills vice president Alan Shulman attests, the selection of folios (listing for \$3.95) containing the score of "The Sting" have outsold the sheet music for the most popular single piece, "The Entertainer." In a business where 15,000 copies marks a "hit," music from the now-famed soundtrack has racked up sales of over 200,000 units in various configurations (piano, concert band, etc.) and the total is still growing quite literally by the day. The paperback edition of "The Collected Works" alone (at a seemingly less appealing \$9.95) has gone over the 40,000 mark by itself.

But Belwin-Mills has gone beyond printing up every conceivable permutation and arrangement of Joplin works (including "The Red



Back Book Orchestrations," and such specialized editions as the "SSA & SA Choral Arrangement for 'The Entertainer'"). They have already published and had recorded one vocal treatment of Joplin ragtime ("The Entertainer" with lyrics by J. R. Bailey, Mel Kent and Ken Williams, performed by Vicki Allen on Center Stage Records), and are working on further lyrical treatments of appropriate Joplin catalogues.

Shulman calls Joplin's craft, and ragtime in general, "one of the only indigenous American musics" and firmly maintains that it is not "classical" by any current market definition. "A better, more appropriate word for 'classical' is 'serious music,' and Joplin's work is just not serious—it's music meant to be enjoyed," he explains.

All the better for the fun and profit of Belwin-Mills!

Biograph Presents Joplin Himself

■ CANAAN, N.Y. — As the Scott Joplin revival continues to grow and flourish, with literally dozens of pianists interpreting the master rag-writer's works, Biograph Records has the unique distinction of having released the only recordings of Joplin himself and of his own arrangements of his music. In total, says Biograph founder Arn-

old Caplin, the five albums his company has released represent almost the total Joplin output. In addition, the label has issued two albums of Eubie Blake material—his earliest recordings, all done between 1917 and 1921.

Caplin talks readily of the nostalgia value of the Joplin and Blake recordings, but is quick to add that he sees Biograph's role as one of promoting and disseminating the music as folklore, too. The label has issued numerous other blues and traditional recordings, and Caplin sees retailers beginning to understand the strength of independent labels and of what to stock.

Pointing to a returns rate of less than one half of one percent, Caplin is proud that he and other independent labels are putting out material which will sell—not, perhaps, in great quantities, but steadily over the years. A contract with CBS has opened that company's vaults to Biograph, and while Caplin is sure to make clear that he "doesn't want to be a CBS," he is at the same time proud of the growth of his label.

Ragtime Is Folk, Too

By IRA MAYER

■ CENTRE ISLAND, TORONTO — "From Classic Rag to Early Jazz" was the title of one of the many workshops at the 14th annual Mariposa Folk Festival here, proving that current ragtime appeal extends well beyond both the classical and jazz spheres. Approximately 2500 people sat before the stage to listen to some introductory comments concerning the origins of the form, and to hear a variety of rags, of the influences which gave birth to them and of their pop and jazz off-shoots.

Ragtime pianist John Arpin opened with a brief description of the "cakewalks," and proceeded to play one of the early rags, later adding an example of the Fats Waller style of piano playing. David Amram, French horn in hand, made the audience a ragtime band, dividing it into parts to imitate the sounds of clarinets, trumpets, trombones and percussion. Improvising a lyric in order to provide a little more background information, Amram eventually had all the other musicians on stage joining in with their instruments (from kazoos to guitars to clarinets), the audience spellbound at this massive "group" participation exercise.

Also performing in the course of the workshop were Ken Bloom, offering a sample of Django Reinhardt's guitar style; Steve Goodman, Sam Chatmon and the Original Sloth Band playing some of the showtunes and pop songs of the '30s; Kate McGarrigle singing Hoagy Carmichael's "Old Rockin' Chair;" and Larry Johnson representing the blues tradition. The entire ensemble ended the session with "Just A Closer Walk With Thee" and "Ain't She Sweet" done ragtime style.

Joplin Dominates Classical Sales

(Continued from page 20)
other highly successful recordings of Joplin rags, "The Red Back Book," as performed by the New England Conservatory Ragtime Ensemble under the direction of Gunther Schuller (Angel), has shown itself to be the biggest Joplin disc of the past year according to the Classical Retail Report. It achieved the status of "Classic of the Week" a total of 10 times, and was a "Best Seller" for 32 weeks.

Other recent Joplin albums figuring into the Classical Retail Report "Best Sellers" category over the last year have been "Palm Leaf Rag" as performed by the Southland Stingers (Angel), "More Scott Joplin Rags" performed by Schuller's New England Conservatory (Golden Crest) and E. Power Biggs' album "E. Power Biggs Plays Scott Joplin" (Columbia).

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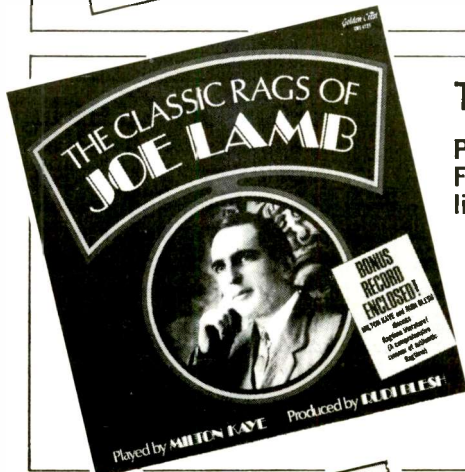


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Marvin Hamlisch:

'The Entertainer' Comes Back Smiling

By ROBERT ADELS

■ HOLLYWOOD — "I am most proud, in my own vain opinion, of the smile and the zip I have put into Scott Joplin's music." So boasts Marvin Hamlisch, composer and now recording artist, who perhaps more than any one other single individual, best epitomizes the appeal the Joplin revival has had for the vast American public. For one thing it has catapulted an otherwise modest and "work, always work" music man into a public figure.

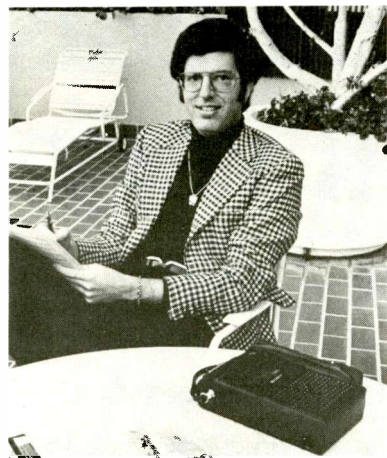
Recording Career

In an earlier interview with Hamlisch (RW, April 20), the musician explained his feeling in the wake of his three-pronged Oscar triumph; now that the single "The Entertainer" from "The Sting" soundtrack has made a further recording career inevitable for him, he has gone back to the music of ragtime for a follow-up album, appropriately enough titled after his hit and including same along with newly recorded rags by Joplin, Charles Lamb, George Gershwin, Irving Berlin . . . and Marvin Hamlisch.

Cover Art

The cover of his upcoming second MCA album (he produced "The Sting" soundtrack for MCA and is its featured musician), portrays a vaudeville setting complete with red curtains, an audience and a stage containing an easel bearing a small sepia likeness of Hamlisch. ("Well, my name is quite big on the jacket" he explains when his modesty concerning his own piece of handicraft is questioned.) The back cover resembles turn-of-the-century concert notes, but Hamlisch is quick to emphasize that this is music meant for simple enjoyment, and not for any academic purpose.

"I've heard a lot of the current crop of ragtime albums, and I truly feel mine is different. Not to take anything away from Joplin, but it just isn't all there on paper, when you get right down to it," the MCA artist explains. "I like to think of him as I do myself—a songwriter as opposed to a serious composer in the sense of Beethoven. He happened to have written without lyrics, but he was writing songs, not symphonies. His obviously grandiose work—his opera for instance—was a failure. I myself like to think I'm interpreting his music for some dancers working next to me, not a Carnegie Hall audience in tuxedos. It just so happens that, normally, things 'historical' and 'instrumental' have been placed in the realm of 'classical' music . . . but I think Joplin wrote 'grin music.' I can spot his



Marvin Hamlisch

smile a mile away in what he wrote, when it's played the way it was truly meant to be . . . In short, I think if Scott Joplin were alive today, he would be very happy with what I'm doing."

'Mexican Dream'

His "The Entertainer" album's self-penned contribution, "Mexican Dream," is directly Joplin-inspired, specifically from the master's own 1909 composition, "Solace: A Mexican Serenade." It has some heavy Joplin companionship, resting in the same album with "Bathena," "Heliotrope Bouquet," "Maple Leaf Rag" and "Stoptime Rag." Two versions of Lamb's "Ragtime Nightingale" are included, as is Jelly Roll Morton's "Grandpa's Spells." Gershwin's rag interpreted with Hamlisch's own "smile and zip" is his "Rialto Ripple" while Berlin's "I Love a Piano" (almost a Hamlisch credo in itself) closes the lp. The album is currently set for early July release.

'Logical Extension'

While "The Entertainer" as an album represents the logical commercial extension of his recording career to date ("I've left my vocal talents for an added attraction of some future endeavor"), Hamlisch finishes his own ragtime involvement with it.

Future Prospects

Sure, there have been offers of scoring new movies with "Sting"-like music, but he's not interested. "Yes, it could work again, but I don't think I'll do it again. I went through some 300 rags in putting together this album. Now that I've skimmed the cream off the genre, I'd much rather go on with my songwriting. Hopefully, I'll be successful enough with songs of the quality of 'The Way We Were' to do an lp of my own hits as my third album."

Marvin Hamlisch's new publishing firm is named with that end in mind: Red Bullet Music.

Vera Brodsky Lawrence

(Continued from page 24)

so. The music is reprinted on big staves, easy to read; there is a first-class biography of the composer and the whole has a classiness that commands respect.

Just after the publication of the works, Gunther Schuller called Ms. Lawrence to discuss the possibility of presenting *Treemonisha*. (He didn't do it, but the work did bow at Washington's Wolf Trap Festival, in August, 1972). "We were talking about Joplin, and he indicated that he would like to do some orchestral versions. I remembered *The Red Back Book* and said, 'Maybe these will help your program.' He played four of them and had the audience screaming. When I heard him do it, the sound was what I had heard in my own ear. I talked to several record companies on his behalf and no one believed what I said. Finally Angel did."

Collector, proselytizer and unofficial agent, this intrepid lady started life in Norfolk, Virginia. A piano prodigy, she and her family moved to New York when she was ten. She studied with Joseph Llevinne at Juilliard, and formed a piano duo with Harold Triggs that played everywhere during the thirties. During World War II she joined the staff at CBS and played often with the CBS orchestra. At CBS she engaged in such unusual ventures as playing a cycle of everything Brahms ever wrote for the piano.

Music publishing came to her after her husband's death, in the mid-sixties. "I wanted a totally different existence, and I discovered I had quite a flair for publishing music, even the business side. I was director of publication for the Contemporary Music Project sponsored by the Ford Foun-

ation. We sent 73 composers into schools over the country; it was the first artist-in-residence program. This was when I realized that the collected works of a single American composer did not exist."

Looking now at the Joplin boom, represented by many record companies and motion pictures, Ms. Lawrence has a pleased if wary eye. "The same thing that hit the people in Joplin's day, the essential infectiousness of the music, has done so again. During World War I the commercial boys tried to turn as many pennies as possible on ragtime. All the World War I songs were rags and by the end of the war, people were 'ragged' to death. There was a total upheaval—new clothes, new mores and a new music—jazz.

"If ragtime should again be submerged in a sea of commercial greed, it will survive. This time the collected works are there to show what Joplin wrote, and there are some quality records. These are immutable treasures—neither weak nor invalid. Fifty years from now Joplin will be around and there will be many who appreciate him."

Golden Crest

(Continued from page 22)

believe to be their outstanding compositions and are pleased to present them to the record buyer.

It is our hope that ragtime will not prove to be a "flash in the pan" but a continuing form of music to be presented with great love and understanding, not just as another way to make a "fast buck." With care on all of our parts, the industry can bring this about.

Stanley Adams (Continued from page 24)

in 1917, but then musical tastes changed during the next half century. Ragtime was out, and Joplin was forgotten by an indifferent public.

He was so little known in the late 1960s that two dozen commercial publishers rejected the proposal of his ASCAP colleague, Vera Brodsky Lawrence, for reissuing Joplin's collected works. We are all fortunate that the New York Public Library had the imagination to publish this material in 1971. After decades of neglect, the world has rediscovered Scott Joplin. His opera, *Treemonisha*, has finally been performed, his dream realized—but too late for the creator to enjoy it.

In 1974, Scott Joplin is more than history. Through his music he is alive today, as exciting and relevant as he was in 1917. The relevance of his music has been established by "The Sting," and the splendid Joplin ragtime explosion which the film inspired. Joplin is also relevant in another way. Since his untimely death at 49, his family suffered—with all American composers and lyricists—from the unfair and obsolete U S. Copyright Act of 1909.

The terms of copyright in the 1909 statute are far shorter than that in the laws of most other countries. His heirs have lost much through the short term and other inequities of the 1909 act. They are still suffering while the music-loving public around the world enjoys and honors Scott Joplin. Joplin has earned this, but this is not the only way we can honor this great and long-neglected creator. Let us honor him by revising the copyright act for the benefit of his heirs and of today's musical creators.

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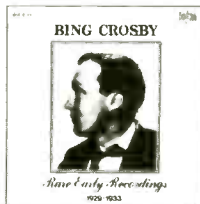


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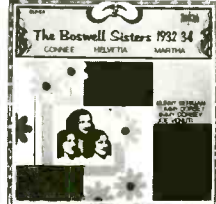
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RCA Realigns Music Services Department

■ NEW YORK — In a re-alignment of its music and operation services department, RCA Records has announced promotion of three executives, all reporting to David Heneberry, division vice president, music and operations services. They are Dale P. Whiteherse, who becomes director, operations services, with responsibility for RCA's record manufacturing and warehouse facilities, engineering, inventory management and music service operations; James Balitsos, who becomes director, music service marketing, with responsibility for RCA's record and tape clubs, special products, music service merchandising, educational sales and custom sales; and Rodney Starmer, who becomes director, music service administration and recording operations, with responsibility for RCA recording operations and for music service research and planning.

W. Rex Isom continues as chief engineer, John Pudwell continues as manager, new product development and quality assurance, and Alan Kayes continues as manager, music service business affairs. William Dearborn becomes director, operation services, international and will report to Robert Summer, division vice president, RCA Records International.

Backgrounds

Whiteherse had been manager, music service operations, since 1966. He joined RCA in 1959 as methods manager, Detroit sales office, EDP division.

Balitsos had been manager, marketing, RCA music service clubs since 1968. He had joined RCA Records a few months previously (Continued on page 53)

Cohen Connection



Bruce Cohen (right), manager of the Doobie Brothers, was a recent visitor to Los Angeles, where he completed negotiations for the signing of his other act, the Bobby Winkelman Band, to Warners. Cohen also dropped by Record World's west coast offices, where he explained to Craig Fisher how he had helped build the Doobies' career. One essential ingredient in their success, he said, has been their willingness to play out-of-the-way cities. They'll do 10 such dates this month, he said, and 10 more in August, six of the latter with Chicago.

Jobete Names Griffin East Coast Director

■ LOS ANGELES — Carl Griffin has been appointed to the position of director, east coast professional activities for Jobete Music Company, publishing arm of Motown Industries, reports Marty Wekser, national director of professional activities.

Griffin was hired by Jobete two years ago as professional representative in the New York office. He was then transferred to the company's main headquarters in Hollywood assuming additional responsibilities, and now returns home to New York as head of east coast operations. He will be assisted by Roger Stone, recently appointed professional representative, and Rikki Moress.



Carl Griffin

'Sireworks' Campaign Begun by Famous

■ NEW YORK — Tony Martell, president of Famous Music, has announced the inception of Sireworks, a coordinated sales, promotion and marketing program to sustain the impact caused by the recent release of new albums on the Sire label by the Climax Blues Band and Renaissance.

Poster, Etc.

To kick off the Sireworks program, posters, T-shirts and 3 x 5 stickers have been manufactured, promoting Climax's latest album, "Sense of Direction." Tarot cards and stickers have also been made up for Renaissance's newest work, "Turn of the Cards."

Advertising

Sireworks will also include extensive consumer advertising to be purchased in selected major markets when Renaissance begins its third American tour July 19 and when the Climax Blues Band returns to the States in August. Trade ads supporting the albums and the forthcoming tours have already begun to appear.

new york central

By IRA MAYER

■ SIGNING UPON A STORM: The rain hasn't melted the audiences at the Schaefer Festival in Central Park—Todd Rundgren (22), the Mahavishnu Orchestra (24) and Dionne Warwick/Barry Manilow (26) all scoring sellouts regardless of what boded in the skies. (John Sebastian, forced to cancel due to strep throat, would have sold out (19) and the audience for the replacement show—Steeleye Span, Bonnie Raitt and Howdy Moon—was sizable.)

Steeleye, singing and acting out a Mummies play in the middle of their set, were exceptionally entertaining, their British traditional songs and tunes well arranged and carefully paced.

Ms. Warwick was a bit mechanical in her presence, but the songs themselves were performed in the true manner of a jazz singer. Her breath control phrasing and sense of dynamics are models in the genre and though the set was built predominately around a medley of some seven of her big hits (rather than allowing her the freedom to improvise a bit as she did on "Going Out Of My Head" and "Touch Me In the Morning"). Only a few nasty comments re Diana Ross seemed out of place.

NEWPORT NEW YORK: The Newport Jazz Festival opened a promising week Friday (29) to much excitement, but not quite the feverish pitch (in number of events of press coverage) of its two earlier years in the city. The majority of events are indoors now (most at Carnegie and Avery Fisher Halls), minus much of the overlapping and with fewer avant garde concerts.

NOTED: Stephen Schwartz and Doug Henning received Special Awards from the Television Academy at a luncheon Thursday (27) at the Pub Theatrical.

'She' Soaring

■ NEW YORK—Charles Aznavour's English-language recording of "She" has hit the number one spot on British pop charts just 17 days after release. The song, music by Aznavour and lyrics by Herbert Kretzmer, was originally done as the theme for a television series. TRO-Essex International, Inc. has published the song here, and negotiations are underway for a Stateside release of the recording.

Denver Scores Sellout

■ LOS ANGELES — John Denver scored a record breaking complete sellout of 35,000 seats for his seven day stint (August 26-Sept. 1st) at Universal's (L.A.) Amphitheatre in the 24 hours that the box office was open.

A spokesman for Universal said that 3,000 people, including several hundred who slept overnight near the ticket booths, represented the longest line ever to assemble for a box office opening there and is the biggest ticket demand ever for any Amphitheatre attraction.

The ticket sales for Denver's appearance were announced Sunday June 23. The box office, which opened at 10 a.m., remained open until 11 p.m. to accommodate the lines. The next 11 hours of ticket selling prompted the sellout sign to flash.

Island Releases 3 LPs

■ LOS ANGELES — Island Records Inc. will release its first three albums since announcing independent distribution for product released in this country, according to Charley Nuccio, the label's president. The three albums are "Kimono My House" by Sparks, the debut album by Eno and "Whale Meat Again" by Jim Capaldi.

"Kimono My House," produced by Muff Winwood, contains Spark's current single "This Town Ain't Big Enough For Both Of Us." Eno's album, which he produced, is his first solo effort since departing Roxy Music. Jim Capaldi also produced his own album.

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On.

Here's Why.

First of all, Yvonne Fair is the first female vocalist ever produced by Norman Whitfield. Next, her back-up is by a very well known hit group. (And that's the Truth.) Finally, there's a background vocal by a certain male superstar whose name will remain anonymous but who sings Mighty Good. All of which adds up to one of the most genuinely exciting and different singles of the year. Sho nuff.



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ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE



101 THE SINGLES CHART 150

JULY 6, 1974

JULY 6
JUNE 29

101	110	I'VE BEEN BORN AGAIN	JOHNNIE TAYLOR—Stax STA 0208 (Groovesville, BMI)
102	113	THE MAN YOU ARE IN ME	JANIS IAN—Columbia 4-46034 (Frank, ASCAP)
103	111	TIME FOR LIVIN'	SLY & THE FAMILY STONE—Epic 5-11140 (Stone Flower, BMI)
104	104	WHAT MADE AMERICA FAMOUS?	HARRY CHAPIN—Elektra 45893 (Story Songs, ASCAP)
105	112	FLIGHT 309 TO TENNESSEE	VICKI BRITTON—Bell 453 (Peso/Mighty USA, BMI)
106	108	SUMMERTIME JAMIES	—Epic 5-11120 (Templeton, ASCAP)
107	117	MIDNIGHT AND YOU	SOLOMON BURKE—Dunhill 4388 (Very Own, BMI)
108	101	WHAT GOES UP (MUST COME DOWN)	TYRONE DAVIS—Dakar 4543 (Brunswick) (Julio-Brian, BMI)
109	115	TELL ME THAT I'M WRONG	BLOOD, SWEAT & TEARS—Columbia 4-46059 (Blackwood/Teaumck, BMI)
110	116	GOOD THINGS DON'T LAST FOREVER	ECSTASY, PASSION & PAIN—Roulette 7145 (Golden Fleece/Mighty Three/Mardin, BMI)
111	114	LOVE TRAIN	BUNNY SIGLER—Phila. Intl. ZS7 3545 (Columbia) (Assorted, BMI)
112	118	HARLEM SONG	FADY EL KOURY—Jamie 1421 (Dandelion, BMI)
113	119	WARMIN' UP THE BAND	DON EVERLY—Ode 60046 (A&M) (Jamarine, ASCAP)
114	121	AMERICAN GIRLS	RICK SPRINGFIELD—Columbia 4-46057 (Porter/Binder, ASCAP)
115	122	AIR DISASTER	ALBERT HAMMOND—Mums ZS7 6030 (Columbia) (Landers-Roberts/April, ASCAP)
116	120	I'M ON FIRE FOR YOU	BABY APRIL WINE—Big Tree BT 15006 (Atlantic) (Ackee, ASCAP)
117	124	WORSE COMES TO WORST	BILLY JOEL—Columbia 4-46055 (Home Grown/Tinker Street, BMI)
118	—	NOTHING FROM NOTHING	BILLY PRESTON—A&M 1544 (Almo/Preston, ASCAP)
119	126	SECRETARY	BETTY WRIGHT—Alston 4622 (Atlantic) (Sherlyn, BMI)
120	105	WHEN THE MORNING COMES	DARYL HALL & JOHN OATES—Atlantic 3026 (Unichappell, BMI)
121	123	CAJUN MOON	J. J. CALE—Shelter 40238 (MCA) (Audigram, BMI)
122	—	I SHOT THE SHERIFF	ERIC CLAPTON—RSO SO 409 (Atlantic)
123	—	SECOND AVENUE	TIM MOORE—A Small Record Company SRA 0601 (Famous) (Burlington/Andustin, ASCAP)
124	—	GET OUT OF DENVER	BOB SEGER—Palladium/Reprise 1205 (WB) (Gear, ASCAP)
125	128	BICYCLE MORNING	BILLY SANS—Arco 6945 (Hilltop, BMI)
126	—	FAIRYTALE	POINTER SISTERS—Blue Thumb BTS 254 (Pologrounds/Parathumb, BMI)
127	—	KALIMBA STORY	EARTH, WIND & FIRE—Columbia 4-46070 (Sagifire, BMI)
128	138	THE BEST TIME OF MY LIFE	JOE SIMON—Spring 149 (Polydor) (Gaucho/Belinda, BMI)
129	—	SONG FOR ANNA	HERB OHTA—A&M 1505 (Tancy/Dotted Lion/Poplico, ASCAP)
130	132	IT COULD HAVE BEEN ME	SAMI JO—MGM South 7034 (Senor, ASCAP)
131	125	(WHY CAN'T WE BE) MORE THAN JUST FRIENDS	JACKSON SISTERS—Mums ZS7 6029 (Columbia) (Landers-Roberts/April, ASCAP)
132	—	WHEN I NEED YOU MOST OF ALL	TOMMY LEONETTI—Epic 5-11123 (Lou Levy, ASCAP)
133	133	WOVOKA	REDBONE—Epic 5-11131 (Blackwood/Novalene, BMI)
134	131	MA! HE'S MAKING EYES AT ME	LENA ZAVARONI—Stax STA 0205 (Mills, ASCAP)
135	—	DANCE PARTY MUSIC	CARL JAMES & JACKIE IRVIN—GRC 2007 (Actone/Power House, BMI)
136	136	BURN DEEP PURPLE	—Warner Brós. 7809 (Purple, BMI)
137	135	FOREVER YOUNG	JOAN BAEZ—A&M 1516 (Ram's Horn, ASCAP)
138	140	ANYTIME . . .	BABE DAVID CLAYTON-THOMAS—RCA APBO-0296 (Famous, ASCAP)
139	137	A WALKIN' MIRACLE	LIMMIE & THE FAMILY COOKIN'—Avco 4637 (Planetary, ASCAP)
140	139	BLUE MONDAY	FRANKIE FORD—ABC 11431 (Travis, BMI)
141	141	FRIDAY'S MY DAY	LANDSLAGET—EMI 3855 (Capitol) (Beechwood, BMI)
142	—	BEACH BABY	1ST CLASS—U.K. 49002 (London) (John Carter, PRS)
143	129	YOU'LL NEVER KNOW	DENNY DOHERTY—Paramount-Ember 0286 (Famous) (Bregman, Vocco & Conn, ASCAP)
144	134	TELL LAURA I LOVE HER	JOHNNY T. ANGEL—Bell 45472 (E.B. Marks, BMI)
145	—	FAITH IN THE FAMILIES	POCO—Epic 11141 (Fool's Gold, ASCAP)
146	127	SWEET CHILD	JOHNNY MATHIS—Columbia 4-46048 (Mighty Three, BMI)
147	146	SOMETHING THERE IS ABOUT YOU	BOB DYLAN—Asylum 11035 (Ram's Horn, ASCAP)
148	142	(I THINK YOU BETTER) THINK ABOUT FORGETTING ME	RONN PRICE—Bang 707 (Web IV, BMI)
149	148	ROCK AND ROLL MUSIC	CROSS COUNTRY—Atco 6932 (Arc, BMI)
150	143	LOVE TO LOSE AGAIN	MELANIE—Neighborhood 4214 (Famous) (Neighborhood, ASCAP)

ALREADY GONE	B. Szymczk (Jazzbird/Benchmark, ASCAP)	19	MY LOVE	Larry McKinley (McCartney/ATV, BMI)	97
ANNIE'S SONG	Milk Okun (Cherry Lane, ASCAP)	9	MY THANG	James Brown (Dynatone/Belinda, BMI)	41
ANOTHER PARK, ANOTHER SUNDAY	Ted Templeman (Warner-Tamerlane, BMI)	49	OLD HOME FILLER-UP	Sound Recorders (American Gramophone, SESAC)	76
BALLERO	Jerry Goldstein (Far Out, ASCAP)	46	ON & ON	Curtis Mayfield (Curton, BMI)	15
BAND ON THE RUN	Paul McCartney (McCartney/ATV, BMI)	23	ONE HELL OF A WOMAN	Rick Hall (Screen Gems/Song Painter/Sweet Glory, BMI)	21
BE THANKFUL FOR WHAT YOU GOT	William De Vaughn (Coral Rock/Melomega, ASCAP)	1	PLEASE COME TO BOSTON	Jerry Crutchfield (Leeds/Antique, ASCAP)	32
BETWEEN HER GOODBYE AND MY HELLO	J. Porter (Keca, ASCAP)	98	PUT OUT THE LIGHT	Jim Price (ABC/Dunhill/Speed, BMI)	69
BILLY DON'T BE A HERO	Murray & Callender (Murray/Callender, ASCAP)	8	RADAR LOVE	Golden Earring (Larry Shayne, ASCAP)	25
CALL ON ME	James William Guercio (Big Elk, ASCAP)	40	REBEL REBEL	Bowie (Mainman/Chrysalis, ASCAP)	72
CAPTAIN HOWDY	(Ricks/Lonely Goose, BMI)	91	RIKKI, DON'T LOSE THAT NUMBER	Gary Katz (ABC, ASCAP)	17
COME MONDAY	Don Gant (ABC/Dunhill, BMI)	30	ROCK AND ROLL HEAVEN	Lambert & Potter (Caesars/E.H. Morris/Zapata, ASCAP)	13
COME ON SAY IT	Cashman & West (Sweet City, ASCAP)	82	ROCK ME GENTLY	Andy Kim (Joachim, BMI)	51
DANCEMASTER	Willie Henderson (La Cindy/Eight-Nine, BMI)	64	ROCK THE BOAT	John Florez (High Ground, BMI)	2
DANCIN' MACHINE	Berry Gordy (Jobete, ASCAP/Stone Diamond, BMI)	67	ROCK YOUR BABY	Casey & Finch (Sherlyn, BMI)	3
DON'T YOU WORRY 'BOUT A THING	Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	60	ROOM FULL OF ROSES	Mickey Gilley (Hill & Range, BMI)	63
DON'T LET THE SUN GO DOWN ON ME	Gus Dudgeon (Leeds, ASCAP)	24	RUB IT IN	Ron Chancey (Ahab, BMI)	68
FEEL LIKE MAKING LOVE	Joel Dorn, Roberta Flack (Skyforest, BMI)	34	SAVE THE LAST DANCE	FOR ME Walt Meskell (Hill & Range/Trio, BMI)	44
FINALLY GOT MYSELF TOGETHER	Ed Townsend (Charlton, BMI)	26	SIDESHOW	Norman Harris (Friday's Child/Poo-Poo/Six Strings, BMI)	20
FISH AIN'T BITIN'	McKinley Jackson (Bullet-Proof, BMI)	62	SILLY MILLY	B. Palmers (Glenwood, ASCAP)	92
FOR THE LOVE OF MONEY	Gamble-Huff (Mighty Three, BMI)	10	SON OF SAGITTARIUS	Wilson & Caston (Stone Diamond, BMI)	48
GEORGIA PORCUPINE	George Fischoff (JA, ASCAP)	86	STAR BABY	Jack Richardson (Dunbar/Circus, BMI)	81
HANG ON IN THERE BABY	Johnny Bristol (Bushka, ASCAP)	52	SUGAR BABY LOVE	Wayne Bickerton (Pamscene/ATV, BMI)	99
HAPPINESS IS JUST AROUND THE BEND	Silvester, Simmons & Gooding (Blackwood, BMI)	96	SUNDOWN	Larry Waronker (Moose, CAPAC)	4
HAVEN'T GOT TIME FOR THE PAIN	Richard Perry (C'est/Maya, ASCAP)	11	SURE AS I'M SITTING HERE	Jimmy Ienner (Tree, BMI)	73
HELP ME	(Crazy Cow, BMI)	43	TAKIN' CARE OF BUSINESS	Randy Bachman (Ranbach/Top Sail, BMI)	28
HOLLYWOOD SWINGING	Kool & The Gang (Gang/Delightful, BMI)	7	TELL ME SOMETHING GOOD	Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	39
HOW DO YOU FEEL THE MORNING AFTER	Gerald Lynch (Gaucho/Belinda, BMI)	80	THAT SONG IS DRIVING ME CRAZY	Jerry Kennedy (Hallnote, BMI)	65
I DON'T SEE ME IN YOUR EYES ANYMORE	Chet Atkins (Music of the Times, ASCAP)	57	THE AIR THAT I BREATHE	Richards & The Hollies (Landers-Roberts/April, ASCAP)	6
I HATE HATE	(Nuarts-Hitkit, BMI)	70	THE ENTERTAINER	Marvin Hamlisch (Multimood, BMI)	50
I WISH IT WAS ME YOU LOVED	(Groovesville, BMI)	100	THE NIGHT CHICAGO DIED	Murray & Callender (Murray, Callender, ASCAP)	58
IF YOU GO AWAY	Terry Jacks (E.B. Marks, BMI)	54	THE SHOW MUST GO ON	Jimmy Ienner (Chrysalis, ASCAP)	53
IF YOU LOVE ME	John Farrar (Al Gallico, BMI)	5	THE STREAK	Ray Stevens (Ahab, BMI)	29
IF YOU TALK IN YOUR SLEEP	(Easy Nine/Elvis, BMI)	33	THERE WILL NEVER BE ANY PEACE	Eugene Record (Julio-Brian, BMI)	85
IF YOU WANNA GET TO HEAVEN	Anderle & Johns (Lost Cabin, No affiliation)	27	THIS HEART	Lambert & Potter (ABC-Dunhill, BMI)	37
I'M COMING HOME	Thom Bell (Mighty Three, BMI)	14	TOO LATE	Lambert & Potter (ABC-Dunhill/One of A Kind, BMI)	56
I'M FALLING IN LOVE WITH YOU	J. Davis (Mighty Three, BMI)	87	TRAIN OF THOUGHT	Snuff Garrett (WB, ASCAP)	18
I'M IN LOVE	Wexler, Mardin & Franklin (Pronto/Traceob, BMI)	59	WAKE UP AND LOVE ME	Berry & Tempo (Broadside, BMI)	90
I'M THE LEADER OF THE GANG	Morris Stevens (Duchess, BMI)	31	WATERLOO	Polar Music (Overseas, BMI)	22
I'VE HAD IT	Vini Poncia (Brent, BMI)	84	WHAT'S YOUR NAME	Lloyd & Costa (Hill & Range/Rancoz, BMI)	95
JIVE TURKEY	Williams, Stachell, Bonner, Jones, Middlebrooks & Pierce (Ohio Players/Unichappell, BMI)	78	WHEN THE MORNING COMES	McDougall & Axton (Lady Jane, BMI)	75
KEEP ON SMILIN'	Tom Dowd (No Exit, BMI)	38	WILD THING	Mike Hurst (Blackwood, BMI)	61
KING OF NOTHING	Louis Shelton (Dawnbreaker/ABC/Dunhill, BMI)	93	WILDWOOD WEED	Gernhard & Lobo (Parody, BMI)	77
KUNG FU	Curtis Mayfield (Camad, BMI)	74	WORKIN' AT THE CAR WASH	Blues Cashman & West (Blendingwell/ABC, ASCAP)	35
LA GRANGE	Bill Ham (Hamstein/Glad, BMI)	36	YOU AND ME AGAINST THE WORLD	Tom Catalano (Almo, ASCAP)	55
LAMPLIGHT	Jeff Wayne (April, ASCAP)	71	YOU CAN'T BE A BEACON	Stan Silver (Martin Cooper/Fargo House, ASCAP)	89
LIVING IN THE USA	Steve Miller (Sailor, ASCAP)	66	YOU MAKE ME FEEL BRAND NEW	Thom Bell (Mighty Three, BMI)	16
LOVE IS THE MESSAGE	Gamble-Huff (Mighty Three, BMI)	94	(YOU'RE) HAVING MY BABY	Rick Hall (Spania, BMI)	79
MACHINE GUN	James Carmichael (Jobete, ASCAP)	45	YOU'RE WELCOME, STOP ON BY	Bobby Womack (Unart/Bobby Womack, BMI)	88
MIDNIGHT AT THE OASIS	(Space Potato, ASCAP)	47	YOU WON'T SEE ME	Brian Ahern (Maclen, BMI)	12
MY GIRL	Bill Phil Gernhard (Kaiser/Famous/Boo, ASCAP)	42	YOU'VE GOT MY SOUL ON FIRE	Norman Whitfield (Stone Diamond, BMI)	83



**Gladys Knight
& THE PIPS**
PERFECTION IN PERFORMANCE INC.

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THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)

JULY 6	JUNE 29		WKS. ON CHART
1	2	BE THANKFUL FOR WHAT YOU GOT WILLIAM DeVAUGHN Roxbury BRBO-0236 (Chelsea)	12
2	4	ROCK THE BOAT HUES CORP./RCA APBO-0232	8
3	5	ROCK YOUR BABY GEORGE McCRAE/T.K. 1004	6
4	1	SUNDOWN GORDON LIGHTFOOT/Reprise 1194	14
5	6	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN/ MCA 40209	13
6	8	THE AIR THAT I BREATHE HOLLIES/Epic 5-11100	11
7	9	HOLLYWOOD SWINGING KOOL & THE GANG/Delite 561	12
8	3	BILLY, DON'T BE A HERO BO DONALDSON & THE HEYWOODS/ABC 11435	14
9	12	ANNIE'S SONG JOHN DENVER/RCA APBO-0295	6
10	7	FOR THE LOVE OF MONEY O'JAYS/Phila. Intl. ZS7 3544 (Columbia)	12
11	10	HAVEN'T GOT TIME FOR THE PAIN CARLY SIMON/ Elektra 45887	9
12	15	YOU WON'T SEE ME ANNE MURRAY/Capitol 3867	13
13	22	ROCK AND ROLL HEAVEN RIGHTEOUS BROTHERS/ Haven 7003 (Capitol)	8
14	14	I'M COMING HOME SPINNERS/Atlantic 3027	8
15	17	ON AND ON GLADYS KNIGHT & THE PIPS/Buddah 423	8
16	11	YOU MAKE ME FEEL BRAND NEW STYLISTICS/Avco 4634	15
17	23	RIKKI, DON'T LOSE THAT NUMBER STEELY DAN/ABC 11439	9
18	19	TRAIN OF THOUGHT CHER/MCA 40245	7
19	20	ALREADY GONE EAGLES/Asylum 11036	10
20	25	SIDESHOW BLUE MAGIC/Atco 6961	9
21	18	ONE HELL OF A WOMAN MAC DAVIS/Columbia 4-46004	14
22	27	WATERLOO ABBA/Atlantic 3035	7
23	13	BAND ON THE RUN PAUL McCARTNEY & WINGS/ Apple 1873	13
24	40	DON'T LET THE SUN GO DOWN ON ME ELTON JOHN/ MCA 40259	3
25	31	RADAR LOVE GOLDEN EARRING/MCA 40202	7
26	30	FINALLY GOT MYSELF TOGETHER IMPRESSIONS/ Curtom 1997 (Buddah)	11
27	21	IF YOU WANNA GET TO HEAVEN OZARK MOUNTAIN DAREDEVILS/A&M 1515	10
28	36	TAKIN' CARE OF BUSINESS BACHMAN-TURNER OVERDRIVE/ Mercury 73478	7
29	16	THE STREAK RAY STEVENS/Barnaby 600 (Chess/Janus)	12
30	33	COME MONDAY JIMMY BUFFETT/Dunhill D 4385	8
31	32	I'M THE LEADER OF THE GANG BROWNSVILLE STATION/ Big Tree 15001 (Atlantic)	16
32	39	PLEASE COME TO BOSTON DAVE LOGGINS/Epic 5-11115	8
33	41	IF YOU TALK IN YOUR SLEEP ELVIS PRESLEY/ RCA APBO-0280	6
34	44	FEEL LIKE MAKIN' LOVE ROBERTA FLACK/Atlantic 3025	4
35	49	WORKIN' AT THE CAR WASH BLUES JIM CROCE/ABC 11447	5
36	38	LA GRANGE Z. Z. TOP/London 203	13
37	42	THIS HEART GENE REDDING/Haven 7000 (Capitol)	9
38	43	KEEP ON SMILIN' WET WILLIE/Capricorn 0043 (WB)	7
39	45	TELL ME SOMETHING GOOD RUFUS/ABC 11427	5
40	48	CALL ON ME CHICAGO/Columbia 4-46062	3
41	46	MY THANG JAMES BROWN/Polydor 14244	5
42	29	MY GIRL BILL JIM STAFFORD/MGM 14718	13
43	26	HELP ME JONI MITCHELL/Asylum 11034	18
44	24	SAVE THE LAST DANCE FOR ME DeFRANCO FAMILY/ FEATURING TONY DeFRANCO/20th Century TC 2088	10
45	53	MACHINE GUN COMMODORES/Motown M1307F	4
46	52	BALLERO WAR/UA XW432-W	4
47	28	MIDNIGHT AT THE OASIS MARIA MULDAUR/Reprise 1172	22
48	34	SON OF SAGITTARIUS EDDIE KENDRICKS/Tamla T54247F (Motown)	10
49	37	ANOTHER PARK, ANOTHER SUNDAY DOOBIE BROTHERS/ Warner Bros. 7795	13



50	35	THE ENTERTAINER MARVIN HAMLISCH/MCA 40174	15
51	65	ROCK ME GENTLY ANDY KIM/Capitol 3895	4
52	71	HANG ON IN THERE BABY JOHNNY BRISTOL/MGM 14715	2
53	47	THE SHOW MUST GO ON THREE DOG NIGHT/Dunhill 4382	12
54	59	IF YOU GO AWAY TERRY JACKS/Bell 45467	4
55	63	YOU AND ME AGAINST THE WORLD HELEN REDDY/ Capitol 3897	3
56	61	TOO LATE TAVARES/Capitol 3882	5
57	55	I DON'T SEE ME IN YOUR EYES ANYMORE CHARLIE RICH/ RCA APBO-0260	8
58	87	THE NIGHT CHICAGO DIED PAPER LACE/Mercury 73492 (Phonogram)	3
59	50	I'M IN LOVE ARETHA FRANKLIN/Atlantic 2999	14
60	54	DON'T YOU WORRY 'BOUT A THING STEVIE WONDER/ Tamla T54245F (Motown)	15
61	70	WILD THING FANCY/Big Tree 15004 (Atlantic)	5
62	81	FISH AIN'T BITIN' LAMONT DOZIER/ABC 11438	3
63	66	ROOM FULL OF ROSES MICKEY GILLEY/Playboy 50056	4
64	72	DANCEMASTER WILLIE HENDERSON/Playboy 50057	3
65	74	THAT SONG IS DRIVING ME CRAZY TOM T. HALL/ Mercury 73488	3
66	58	LIVING IN THE U.S.A. STEVE MILLER BAND/Capitol 3884	8
67	56	DANCIN' MACHINE JACKSON 5/Motown M1286F	17
68	96	RUB IT IN BILLY "CRASH" CRADDOCK/ABC 11437	2
69	78	PUT OUT THE LIGHT JOE COCKER/A&M 1539	2
70	64	I HATE HATE RAZZY/MGM 14728	4
71	62	LAMPLIGHT DAVID ESSEX/Columbia 4-46041	7
72	76	REBEL REBEL BOWIE/RCA APBO-0287	5

CHARTMAKER OF THE WEEK

73	—	SURE AS I'M SITTING HERE THREE DOG NIGHT Dunhill 15001	1
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74	98	KUNG FU CURTIS MAYFIELD/Curtom 1999 (Buddah)	2
75	77	WHEN THE MORNING COMES HOYT AXTON/A&M 1497	4
76	88	OLD HOME FILLER UP AN' KEEP ON A TRUCKIN' CAFE C.W. McCALL/MGM 14738	2
77	—	WILDWOOD WEED JIM STAFFORD/MGM M14737	1
78	79	JIVE TURKEY OHIO PLAYERS/Mercury 74380 (Phonogram)	5
79	—	(YOU'RE) HAVING MY BABY PAUL ANKA/ United Artists XW454-W	1
80	83	HOW DO YOU FEEL THE MORNING AFTER MILLIE JACKSON/Spring 147 (Polydor)	5
81	60	STAR BABY GUESS WHO/RCA APBO-0217	20
82	—	COME ON SAY IT HENRY GROSS/A&M 1534	1
83	85	YOU'VE GOT MY SOUL ON FIRE TEMPTATIONS/ Gordy G7136F (Motown)	3
84	86	I'VE HAD IT FANNY/Casablanca NEB-0009 (WB)	4
85	69	THERE WILL NEVER BE ANY PEACE CHI-LITES/ Brunswick 55512	6
86	90	GEORGIA PORCUPINE GEORGE FISCHOFF/UA XW410-W	3
87	75	I'M FALLING IN LOVE WITH YOU LITTLE ANTHONY & THE IMPERIALS/Avco 4635	6
88	—	YOU'RE WELCOME, STOP ON BY BOBBY WOMACK/ UA XW439-W	1
89	95	YOU CAN'T BE A BEACON (IF YOUR LIGHT DON'T SHINE) DONNA FARGO/Dot 17506 (Famous)	2
90	92	WAKE UP AND LOVE ME APRIL/A&M 1528	3
91	91	CAPTAIN HOWDY SIMON STOKES/Casablanca NEB-0007 (WB)	5
92	94	SILLY MILLY BLUE SWEDE/EMI 3839 (Capitol)	2
93	68	KING OF NOTHING SEALS & CROFTS/Warner Bros. 7810	7
94	—	LOVE IS THE MESSAGE MFSB/Phila. Intl. ZS7 3547 (Col)	1
95	99	WHAT'S YOUR NAME ANDY & DAVID WILLIAMS/ Barnaby 601	2
96	—	HAPPINESS IS JUST AROUND THE BEND MAIN INGREDIENT/ RCA APBO-0305	1
97	—	MY LOVE MARGIE JOSEPH/Atlantic 3032	1
98	—	BETWEEN HER GOODBYE AND MY HELLO GLADYS KNIGHT & THE PIPS/Soul S35111F (Motown)	1
99	—	SUGAR BABY LOVE RUBETTES/Polydor 15089	1
100	—	I WISH IT WAS ME YOU LOVED THE DELLS/Cadet 5702	1

FLASHMAKER OF THE WEEK



STARS & STRIPES FOREVER
NITTY GRITTY DIRT BAND
 United Artists

TOP FM AIRPLAY THIS WEEK

- STARS & STRIPES FOREVER**—Nitty Gritty Dirt Band—United Artists
- BEFORE THE FLOOD**—Bob Dylan & The Band—Asylum
- HOLIDAY**—America—Warner Brothers
- LET IT FLOW**—Elvin Bishop—Capricorn
- WALKING MAN**—James Taylor—Warner Brothers

WNEW-FM/NEW YORK

- BAD COMPANY**—Swan Song
- I WANNA BE SELFISH**—Ashford & Simpson—WB
- LET IT FLOW**—Elvin Bishop—Capricorn
- MARS HOTEL**—Grateful Dead—Grateful Dead
- SKETCHES**—Megan McDonough—Wooden Nickel
- WALK ON (single)**—Neil Young—Reprise
- WONDERWORLD**—Uriah Heep—WB

WBCN-FM/BOSTON

- DANCIN' LIKE THEY DO ON SOUL TRAIN (single)**—Junior Walker & the All Stars—Soul
- I SHOT THE SHERIFF (single)**—Eric Clapton—RSO
- "LIVE" AT JACK'S**—Various Artists—RULU
- PERFORMANCE**—Esther Philips—Kudu
- SHEET MUSIC**—10cc—UK (Import)
- STARS & STRIPES FOREVER**—Nitty Gritty Dirt Band—UA
- STU GARDNER & THE SANCTIFIED SOUND**—Volt
- SYREETA**—Motown
- UP FOR THE DOWN STROKE (single)**—Parliament—Casablanca
- WINTER IN AMERICA**—Gil Scott-Heron—Strata East

WMMR-FM/PHILADELPHIA

- BACK HOME AGAIN**—John Denver—RCA
- BEFORE THE FLOOD**—Bob Dylan & The Band—Asylum
- BAD COMPANY**—Swan Song
- HOLIDAY**—America—WB
- I SHOT THE SHERIFF (single)**—Eric Clapton—RSO
- PEACEABLE KINGDOM**—Carlson & Gailmor—Polydor
- RAMPANT**—Nazareth—A&M
- STARS & STRIPES FOREVER**—Nitty Gritty Dirt Band—UA
- UNUSUAL**—Roger Ruskin Spear—UA (Import)
- WALKING MAN**—James Taylor—WB

WLIR-FM/LONG ISLAND

- BAD COMPANY**—Swan Song
- BEFORE THE FLOOD**—Bob Dylan & The Band—Asylum

- HOLIDAY**—America—WB
- HONEST TO GOODNESS**—Grinderswitch—Capricorn
- I'LL BE THERE**—Matthew Fisher—RCA
- LET IT FLOW**—Elvin Bishop—Capricorn
- RHINOS, WINOS & LUNATICS**—Man—UA
- WALK ON (single)**—Neil Young—Reprise
- WALKING MAN**—James Taylor—WB

WRNW-FM/WESTCHESTER

- BAD COMPANY**—Swan Song
- BEFORE THE FLOOD**—Bob Dylan & The Band—Asylum
- CARIBOU**—Elton John—MCA
- ESSENTIAL JOHN FAHEY**—Vanguard
- JIM DAWSON**—RCA
- LET IT FLOW**—Elvin Bishop—Capricorn
- R. CRUMB & THE CHEAP SUIT SERENADERS**—Blue Goose
- RAMPANT**—Nazareth—A&M
- SOLO CONCERTS**—Keith Jarrett—ECM
- STARS & STRIPES FOREVER**—Nitty Gritty Dirt Band—UA

WOUR-FM/UTICA

- BEFORE THE FLOOD**—Bob Dylan & The Band—Asylum
- GYPSY SYMPHONY**—Wendy Waldman—WB
- HARD UP HEROES**—Various Artists—Decca (Import)
- HONEST TO GOODNESS**—Grinderswitch—Capricorn
- JIM DAWSON**—RCA
- MARS HOTEL**—Grateful Dead—Grateful Dead
- MORE ORPHAN THAN NOT**—Orphan—London
- STARS & STRIPES FOREVER**—Nitty Gritty Dirt Band—UA
- STRUGGLING MAN**—Jimmy Cliff—Island
- SYREETA**—Motown

WKTK-FM/BALTIMORE

- BEFORE THE FLOOD**—Bob Dylan & The Band—Asylum
- CAPTAIN LOCKHEED & THE STAR FIGHTERS**—Robert Calvert—UA (Import)
- FALL INTO SPRING**—Rita Coolidge—A&M
- HARD ROPE & SILKEN TWINE**—Incredible String Band—Reprise
- HOLIDAY**—America—WB
- JIM DAWSON**—RCA
- SCORPIONS**—Lonesome Crow—Billingsgate
- STARS & STRIPES FOREVER**—Nitty Gritty Dirt Band—UA
- WOLF**—Daryl Way's—London
- YOU'RE GONNA LOVE YOURSELF IN THE MORNING**—Bonnie Koloc—Ovation

WORJ-FM/ORLANDO

- BACK HOME AGAIN**—John Denver—RCA
- BAD COMPANY**—Swan Song
- BEFORE THE FLOOD**—Bob Dylan & The Band—Asylum
- HOLIDAY**—America—WB
- JIM DAWSON**—RCA
- STARS & STRIPES FOREVER**—Nitty Gritty Dirt Band—UA
- WALKING MAN**—James Taylor—WB

WABX-FM/DETROIT

- AFRICA SESSIONS, VOL. II**—John Coltrane—Impulse
- BEFORE THE FLOOD**—Bob Dylan & The Band—Asylum
- DRUMS**—Various Artists—Impulse
- FACES IN REFLECTION**—George Duke—BASF
- I-40 COUNTRY**—Jerry Lee Lewis—Mercury
- LET IT FLOW**—Elvin Bishop—Capricorn

- SISSIL**—Jayson Lindh—Metronome
- TRIP JAZZ REISSUES**
- WONDERWORLD**—Uriah Heep—WB
- WXRT-FM/CHICAGO**
- CLOSE UP THE HONKY TONKS**—Flying Burrito Bros.—A&M
- HARD ROPE & SILKEN TWINE**—Incredible String Band—Reprise
- HONEST TO GOODNESS**—Grinderswitch—Capricorn
- I'LL BE THERE**—Matthew Fisher—RCA
- ONE**—Bob James—CTI
- POWER OF SOUL**—Idris Muhammad—Kudu
- STARS & STRIPES FOREVER**—Nitty Gritty Dirt Band—UA
- WALKING MAN**—James Taylor—WB
- WONDERWORLD**—Uriah Heep—WB
- YOU'RE GONNA LOVE YOURSELF IN THE MORNING**—Bonnie Koloc—Ovation

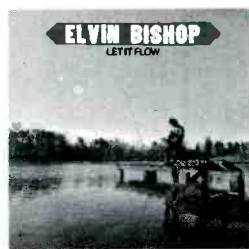
KSHE-FM/ST. LOUIS

- BEFORE THE FLOOD**—Bob Dylan & The Band—Asylum
- CARIBOU**—Elton John—MCA
- HOLIDAY**—America—WB
- HONEST TO GOODNESS**—Grinderswitch—Capricorn
- LET IT FLOW**—Elvin Bishop—Capricorn
- STARS & STRIPES FOREVER**—Nitty Gritty Dirt Band—UA
- THE WONDER OF IT ALL**—Heartsfield—Mercury
- WALKING MAN**—James Taylor—WB

KPFT-FM/HOUSTON

- I AM NOT AFRAID**—Masekela—Blue Thumb
- IN CONCERT, VOL. I**—Freddie Hubbard/Stanley Turrentine—CTI
- KEEP ON SMILIN'**—Wet Willie—Capricorn
- OUT WEST**—Clifton Chenier—Arhoolie
- STARS & STRIPES FOREVER**—Nitty Gritty Dirt Band—UA
- STONED, SLOW, RUGGED**—Rusty Weir—ABC
- SWEET EARTH FLYING**—Marion Brown—Impulse
- THE MAGICIAN**—Errol Garner—London
- THE WONDER OF IT ALL**—Heartsfield—Mercury
- YESTERDAY & TODAY**—Toots & Svend—A&M

FM SLEEPER OF THE WEEK:



LET IT FLOW
ELVIN BISHOP
 Capricorn

KZEW-FM/DALLAS

- BACK HOME AGAIN**—John Denver—RCA
- CARIBOU**—Elton John—MCA
- HOLIDAY**—America—WB
- LET IT FLOW**—Elvin Bishop—Capricorn
- THE WONDER OF IT ALL**—Heartsfield—Mercury
- WALK ON (single)**—Neil Young—Reprise
- WALKING MAN**—James Taylor—WB

KPRI-FM/SAN DIEGO

- HOLIDAY**—America—WB
- IF YOU LOVE ME LET ME KNOW**—Olivia Newton-John—MCA
- MONKEY GRIP**—Bill Wyman—Rolling Stone
- PRESERVATION ACT 2**—Kinks—RCA

KOME-FM/SAN JOSE

- GYPSY SYMPHONY**—Wendy Waldman—WB
- HONEST TO GOODNESS**—Grinderswitch—Capricorn
- I'LL BE THERE**—Matthew Fisher—RCA
- MARTHA REEVES**—MCA
- RAMPANT**—Nazareth—A&M
- RIDE 'EM COWBOY**—Paul Davis—Bang
- STARS & STRIPES FOREVER**—Nitty Gritty Dirt Band—UA
- SYREETA**—Motown
- THREE MAN ARMY 2**—WB
- WONDERWORLD**—Uriah Heep—WB

KMET-FM/LOS ANGELES

- COME A LITTLE CLOSER**—Etta James—Chess
- DR. DR. (single)**—UFO—Chrysalis
- FEEL LIKE MAKIN' LOVE (single)**—Roberta Flack—Atlantic
- HOLIDAY**—America—WB
- I SHOT THE SHERIFF (single)**—Eric Clapton—RSO
- I'LL BE THERE**—Matthew Fisher—RCA
- LET IT FLOW**—Elvin Bishop—Capricorn
- MARVIN GAYE LIVE**—Motown
- WALK ON (single)**—Neil Young—Reprise

KSAN-FM/SAN FRANCISCO

- BEFORE THE FLOOD**—Bob Dylan & The Band—Asylum
- DREAMER**—Bobby Bland—Dunhill
- FEEL LIKE MAKIN' LOVE (single)**—Roberta Flack—Atlantic
- I SHOT THE SHERIFF (single)**—Eric Clapton—RSO
- I'LL BE THERE**—Matthew Fisher—RCA
- LYDIA**—Cold Blood—WB
- MARVIN GAYE LIVE**—Motown
- RHINOS, WINOS & LUNATICS**—Man—UA
- WALKING MAN**—James Taylor—WB

KZEL-FM/EUGENE, ORE.

- BAD COMPANY**—Swan Song
- DREAMER**—Bobby Bland—Dunhill
- EMMA (single)**—Hot Chocolate—Bell
- GYPSY SYMPHONY**—Wendy Waldman—WB
- HONEST TO GOODNESS**—Grinderswitch—Capricorn
- I SHOT THE SHERIFF (single)**—Eric Clapton—RSO
- LET IT FLOW**—Elvin Bishop—Capricorn
- MARS HOTEL**—Grateful Dead—Grateful Dead
- NIXON'S THE ONE**—Katherine, Ernie and the Enemies List—Takoma
- STARS & STRIPES FOREVER**—Nitty Gritty Dirt Band—UA

CHUM-FM/TORONTO

- BACK HOME AGAIN**—John Denver—RCA
- BEFORE THE FLOOD**—Bob Dylan & The Band—Asylum
- CIRCLES**—Mary Travers—WB
- CLOSE UP THE HONKY TONKS**—Flying Burrito Bros.—A&M
- GYPSY SYMPHONY**—Wendy Waldman—WB
- HARD ROPE & SILKEN TWINE**—Incredible String Band—Reprise
- KING BISCUIT BOY**—Epic
- MAGIC**—Cheryl Dilcher—A&M
- RAMPANT**—Nazareth—A&M
- WALKING MAN**—James Taylor—WB

SALESMAKER OF THE WEEK



CARIBOU
ELTON JOHN
MCA

TOP RETAIL SALES THIS WEEK

- CARIBOU—Elton John—MCA
- BACK HOME AGAIN—John Denver—RCA
- DIAMOND DOGS—Bowie—RCA
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- WALKING MAN—James Taylor—WB

RECORD BAR/NATIONAL

- BACK HOME AGAIN—John Denver—RCA
- BAND ON THE RUN—Paul McCartney & Wings—Apple
- CARIBOU—Elton John—MCA
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- MOONTAN—Golden Earring—MCA
- SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
- STOP ALL THAT JAZZ—Leon Russell—Shelter
- SUNDOWN—Gordon Lightfoot—Reprise
- THE STING (Soundtrack)—MCA
- TRES HOMBRES—Z Z Top—London

MUSICLAND/NATIONAL

- ANTHOLOGY—Diana Ross & The Supremes—Motown
- BOOGITY, BOOGITY—Ray Stevens—Barnaby
- DIAMOND DOGS—Bowie—RCA
- EMPTY SKY—Elton John (Import)
- FREE AS THE WIND—Engelbert Humperdinck—Parrot
- GARCIA—Jerry Garcia—Round
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- PIANO RAGS VOLS. 1 & 2—Scott Joplin—Nonesuch
- STOP ALL THAT JAZZ—Leon Russell—Shelter
- TOGETHER BROTHERS (Soundtrack)—20th Century

KORVETTES/NATIONAL

- BACK HOME AGAIN—John Denver—RCA
- CARIBOU—Elton John—MCA
- DIANA ROSS LIVE AT CAESARS PALACE—Motown
- FALL INTO SPRING—Rita Coolidge—A&M
- FREEDOM FOR THE STALLION—Hues Corporation—RCA
- LET'S PUT IT ALL TOGETHER—Stylistics—Avco
- LIVE—Marvin Gaye—Tamla
- SKIN TIGHT—Ohio Players—Mercury
- SUNDOWN—Gordon Lightfoot—Reprise
- WALKING MAN—James Taylor—WB

DISC RECORDS/NATIONAL

- BACK HOME AGAIN—John Denver—RCA
- BRIDGE OF SIGHs—Robin Trower—Chrysalis
- CLAUDINE (Soundtrack)—Gladys Knight & The Pips—Buddah
- DIAMOND DOGS—Bowie—RCA

FRIENDS & LEGENDS—Michael Stanley—MCA

- ON THE BORDER—Eagles—Asylum
- SLOW DANCER—Boyz Scaggz—Col
- STOP ALL THAT JAZZ—Leon Russell—Shelter
- STRANDED—Roxy Music—Atco
- THE HOOPLE—Mott The Hoople—Col

TWO GUYS/EAST COAST

- APOCALYPSE—Mahavishnu Orchestra—Col
- BAND ON THE RUN—Paul McCartney & Wings—Apple
- CARIBOU—Elton John—MCA
- GARCIA—Jerry Garcia—Round
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- LET'S PUT IT ALL TOGETHER—Stylistics—Avco
- MIGHTY LOVE—Spinners—Atlantic

- ON STAGE—Loggins & Messina—Col
- SUNDOWN—Gordon Lightfoot—Reprise
- TURN OF THE CARDS—Renaissance—Sire

SAM GOODY/EAST COAST

- BAND ON THE RUN—Paul McCartney & Wings—Apple
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- COURT AND SPARK—Joni Mitchell—Asylum
- DIAMOND DOGS—Bowie—RCA
- GOODBYE YELLOW BRICK ROAD—Elton John—MCA
- MARIA MULDAUR—Reprise
- ON STAGE—Loggins & Messina—Col
- SHININ' ON—Grand Funk—Capitol
- SUNDOWN—Gordon Lightfoot—Reprise
- THE STING (Soundtrack)—MCA

DISCOUNT/BOSTON

- BLUE MAGIC—Atco
- FREEDOM FOR THE STALLION—Hues Corporation—RCA
- GARCIA—Jerry Garcia—Round
- GYPSY SYMPHONY—Wendy Waldman—WB
- ON STAGE—Loggins & Messina—Col
- PRETZEL LOGIC—Steely Dan—ABC
- SKIN TIGHT—Ohio Players—Mercury
- STRUGGLING MAN—Jimmy Cliff—Island
- WALKING MAN—James Taylor—WB
- WINTER IN AMERICA—Gil-Scott Heron—Strata East

ALEXANDER'S/N.Y.-N.J.-CONN.

- BACK HOME AGAIN—John Denver—RCA
- BAND ON THE RUN—Paul McCartney & Wings—Apple
- CARIBOU—Elton John—MCA
- DIAMOND DOGS—Bowie—RCA
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- LET'S PUT IT ALL TOGETHER—Stylistics—Avco
- ON STAGE—Loggins & Messina—Col
- SKIN TIGHT—Ohio Players—Mercury
- SUNDOWN—Gordon Lightfoot—Reprise
- THE STING (Soundtrack)—MCA

KING KAROL/N.Y.

- BACK HOME AGAIN—John Denver—RCA
- BLACKBYRDS—Fantasy
- BODY HEAT—Quincy Jones—A&M
- CARIBOU—Elton John—MCA
- I'LL BE THERE—Matthew Fisher—RCA
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- LET'S PUT IT ALL TOGETHER—Stylistics—Avco
- ON THE WINGS—Socrates—Cosmos
- WALKING MAN—James Taylor—WB
- WONDERWORLD—Uriah Heep—WB

FOR THE RECORD/BALTIMORE

- CARIBOU—Elton John—MCA
- CLAUDINE (Soundtrack)—Gladys Knight & The Pips—Buddah
- FREEDOM FOR THE STALLION—Hues Corporation—RCA
- LIVE IN LONDON—O'Jays—Phila. Intl.
- MYSTERIOUS TRAVELLER—Weather Report—Col
- PRETZEL LOGIC—Steely Dan—ABC
- SKIN TIGHT—Ohio Players—Mercury
- STANDING ON THE VERGE OF GETTIN' IT ON—Funkadelic—Westbound
- SWEET EXORCIST—Curtis Mayfield—Curton
- THAT NIGGER'S CRAZY—Richard Pryor—Partee

GARY'S/RICHMOND

- BAND ON THE RUN—Paul McCartney & Wings—Apple
- CARIBOU—Elton John—MCA
- DIAMOND DOGS—Bowie—RCA
- FREEDOM FOR THE STALLION—Hues Corporation—RCA
- GARCIA—Jerry Garcia—Round
- HONEST TO GOODNESS—Grinderswitch—Capricorn
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- LIVE IN LONDON—O'Jays—Phila. Intl.
- MOONTAN—Golden Earring—MCA
- SUNDOWN—Gordon Lightfoot—Reprise

POPLAR TUNES/MEMPHIS

- BACK HOME AGAIN—John Denver—RCA
- CARIBOU—Elton John—MCA
- DIAMOND DOGS—Bowie—RCA
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- LIVE IN LONDON—O'Jays—Phila. Intl.
- OKIE—J.J. Cale—Shelter
- PRETZEL LOGIC—Steely Dan—ABC
- SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
- STOP ALL THAT JAZZ—Leon Russell—Shelter
- SWEET EXORCIST—Curtis Mayfield—Curton

MUSHROOM/NEW ORLEANS

- CARIBOU—Elton John—MCA
- DIAMOND DOGS—Bowie—RCA
- GARCIA—Jerry Garcia—Round
- HOLLIES—Epic
- IN CONCERT—Freddie Hubbard/Stanley Turrentine—CTI
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- LIVE—Marvin Gaye—Tamla
- STOP ALL THAT JAZZ—Leon Russell—Shelter
- THAT NIGGER'S CRAZY—Richard Pryor—Partee
- THE WORLD BECAME THE WORLD—PFM—Manticore

NATL. RECORD MART/MIDWEST

- BACK HOME AGAIN—John Denver—RCA
- CARIBOU—Elton John—MCA
- DARK LADY—Cher—MCA
- DIANA ROSS LIVE AT CAESARS PALACE—Motown
- GARCIA—Jerry Garcia—Round
- MA HE'S MAKING EYES AT ME—Lena Zavaroni—Stax
- SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
- TRES HOMBRES—Z Z Top—London
- WALKING MAN—James Taylor—WB
- WONDERWORLD—Uriah Heep—WB

RECORD REVOLUTION/CLEVE.

- BACK HOME AGAIN—John Denver—RCA
- BAD COMPANY—Island (Import)

- CARIBOU—Elton John—MCA
- DIAMOND DOGS—Bowie—RCA
- FREE STORY—Island (Import)
- MARS HOTEL—Grateful Dead—Grateful Dead
- REMEMBER THE FUTURE—Nektar—Passport
- RUSH—Moon Records (Canada)
- SENSE OF DIRECTION—Climax Blues Band—Sire
- WALKING MAN—James Taylor—WB

RECORD SERVICE/CHAMPAIGN

- BACK HOME AGAIN—John Denver—RCA
- CARIBOU—Elton John—MCA
- CLOSE UP THE HONKY TONKS—Flying Burrito Brothers—A&M
- DREAM KID—Sutherland Bros & Quiver—Island
- LET IT FLOW—Elvin Bishop—Capricorn
- OKIE—J.J. Cale—Shelter
- STARS & STRIPES FOREVER—Nitty Gritty Dirt Band—UA
- TALES OF THE GREAT RUM RUNNERS—Robert Hunter—Round
- THE WONDER OF IT ALL—Heartsfield—Mercury
- THE WORLD BECAME THE WORLD—PFM—Manticore

ONE OCTAVE HIGHER/CHICAGO

- BACHMAN-TURNER OVERDRIVE—Mercury
- BACHMAN-TURNER OVERDRIVE II—Mercury
- BACK HOME AGAIN—John Denver—RCA
- BAND ON THE RUN—Paul McCartney & Wings—Apple
- BODY HEAT—Quincy Jones—A&M
- CARIBOU—Elton John—MCA
- RAGS TO RUFUS—Rufus—ABC
- SOLO CONCERTS—Keith Jarrett—ECM
- STARS & STRIPES FOREVER—Nitty Gritty Dirt Band—UA
- TRES HOMBRES—Z Z Top—London

WHEREHOUSE/CALIFORNIA

- BACHMAN-TURNER OVERDRIVE II—Mercury
- BACK HOME AGAIN—John Denver—RCA
- BODY HEAT—Quincy Jones—A&M
- CARIBOU—Elton John—MCA
- DIAMOND DOGS—Bowie—RCA
- LOVE SONG—Anne Murray—Capitol
- SENSE OF DIRECTION—Climax Blues Band—Sire
- SKIN TIGHT—Ohio Players—Mercury
- SUNDOWN—Gordon Lightfoot—Reprise
- WALKING MAN—James Taylor—WB

TOWER/LOS ANGELES

- BACK HOME AGAIN—John Denver—RCA
- CANDIDE (Soundtrack)—Col
- CARIBOU—Elton John—MCA
- HOLIDAY—America—WB
- LIVE—Marvin Gaye—Tamla
- LIVE IN LONDON—O'Jays—Phila. Intl.
- MARTHA REEVES—MCA
- STARS & STRIPES FOREVER—Nitty Gritty Dirt Band—UA
- STOP ALL THAT JAZZ—Leon Russell—Shelter
- TALES OF THE GREAT RUM RUNNERS—Robert Hunter—Round
- THAT NIGGER'S CRAZY—Richard Pryor—Partee
- WALKING MAN—James Taylor—WB

LICORICE PIZZA/LOS ANGELES

- BACK HOME AGAIN—John Denver—RCA
- CARIBOU—Elton John—MCA
- DIAMOND DOGS—Bowie—RCA
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- MOONTAN—Golden Earring—MCA
- ON STAGE—Loggins & Messina—Col
- POSITIVE VIBRATIONS—Ten Years After—Col
- WALKING MAN—James Taylor—WB
- STOP ALL THAT JAZZ—Leon Russell—Shelter
- WONDERWORLD—Uriah Heep—WB



THE ALBUM CHART

PRICE CODE
 A — 5.98 C — 7.98
 B — 6.98 D — 9.98
 E — 11.98

TITLE, ARTIST, Label, Number (Distributing Label)

JULY 6	JUNE 29				WKS. ON CHART
1	1	BAND ON THE RUN	PAUL McCARTNEY & WINGS	Apple SO 3415	30 B
2	2	SUNDOWN	GORDON LIGHTFOOT/Reprise MS 2177		21 A
3	3	THE STING	ORIGINAL SOUNDTRACK/MCA 2040		28 B
4	4	COURT AND SPARK	JONI MITCHELL/Asylum 7E-1001		23 B
5	5	JOHN DENVER'S GREATEST HITS	RCA CPL1-0374		30 B
6	8	DIAMOND DOGS	BOWIE/RCA CPL1-0576		5 B
7	9	ON STAGE	LOGGINS & MESSINA/Columbia PG 32848		8 C
8	7	BUDDHA AND THE CHOCOLATE BOX	CAT STEVENS/ A&M SP 3623		13 B
9	6	GOODBYE YELLOW BRICK ROAD	ELTON JOHN/ MCA 2-10003		38 E
10	10	BACHMAN-TURNER OVERDRIVE II	/Mercury SRM 1-697		22 A
11	13	SKIN TIGHT	OHIO PLAYERS/Mercury SRM 1-705		8 A
12	12	SHOCK TREATMENT	EDGAR WINTER GROUP/Epic PE 32461		7 B
13	11	BRIDGE OF SIGHS	ROBIN TROWER/Chrysalis CHS 1057 (WB)		11 A
14	27	JOURNEY TO THE CENTRE OF THE EARTH	RICK WAKEMAN/ A&M SP 3621		4 B



CHARTMAKER OF THE WEEK

15	—	CARIBOU	ELTON JOHN	MCA 2116	1 B
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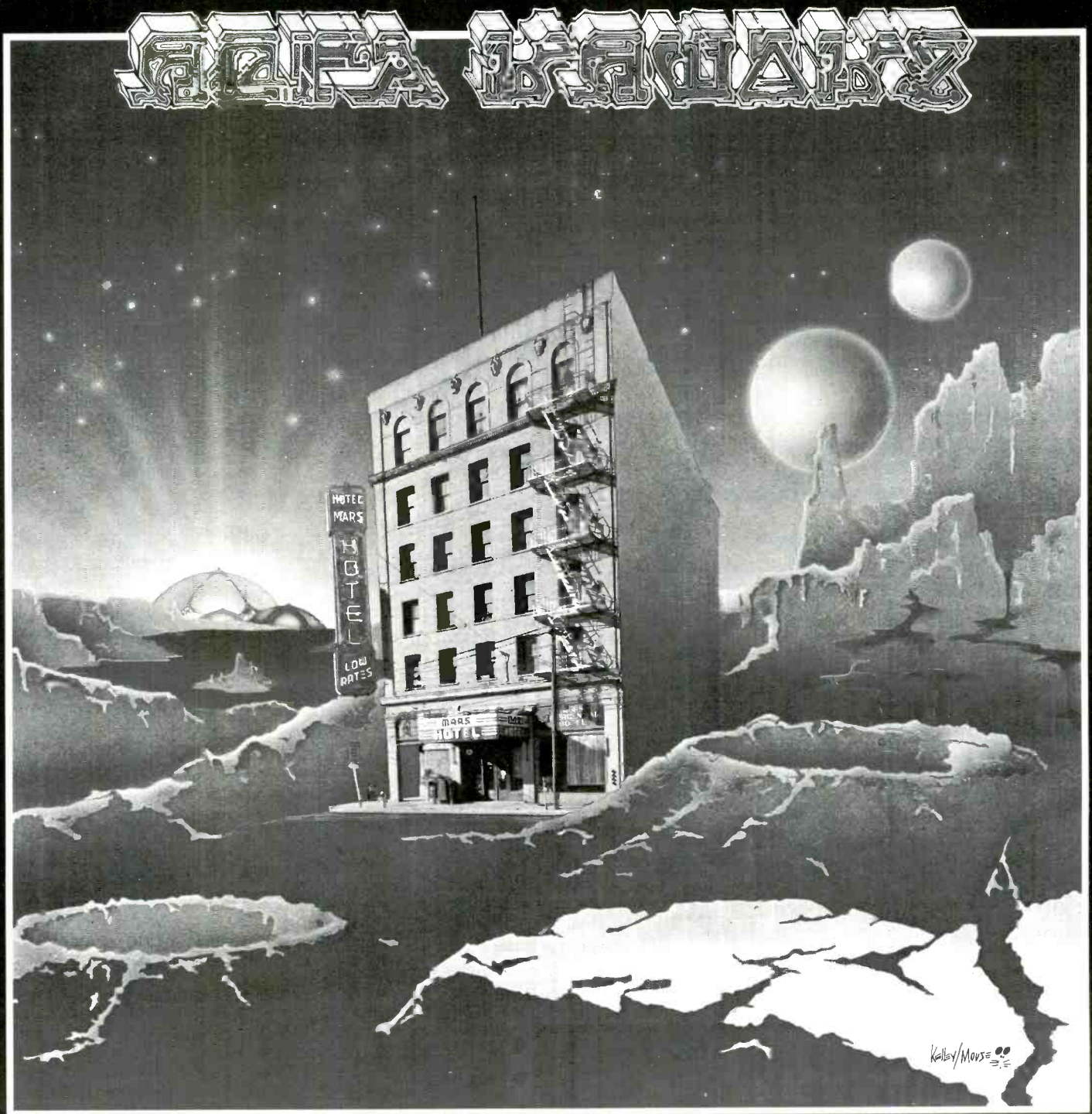
16	21	LET'S PUT IT ALL TOGETHER	STYLISTICS/Avco AV 69001		6 B
17	23	TRES HOMBRES	Z. Z. TOP/London XPS 631		8 A
18	—	BACK HOME AGAIN	JOHN DENVER/RCA CPL1-0548		1 B
19	20	PRETZEL LOGIC	STEELY DAN/ABC ABCD 808		14 B
20	25	MOONTAN	GOLDEN EARRING/MCA 396		6 A
21	14	BEHIND CLOSED DOORS	CHARLIE RICH/Epic KE 32247		44 A
22	17	ON THE BORDER	EAGLES/Asylum 7E-1004		12 B
23	39	IF YOU LOVE ME (LET ME KNOW)	OLIVIA NEWTON-JOHN/ MCA 411		3 B
24	15	MARIA MULDAUR	/Reprise MS 2148		28 A
25	16	SHININ' ON GRAND FUNK	/Capitol SWAL 11278		15 B
26	19	APOSTROPHE	FRANK ZAPPA/DiscReet DS 2175 (WB)		12 A
27	18	MIGHTY LOVE	SPINNERS/Atlantic SD 7296		16 A
28	30	OZARK MOUNTAIN DAREDEVILS	/A&M SP 4411		7 A
29	42	HIS 12 GREATEST HITS	NEIL DIAMOND/MCA 2106		3 B
30	22	AMERICAN GRAFFITI	SOUNDTRACK/MCA 2-8001		39 D
31	33	SWEET EXORCIST	CURTIS MAYFIELD/Curtom CRS 8601 (Buddah)		7 B
32	24	CHICAGO VII	/Columbia C2-32810		15 D
33	28	OPEN OUR EYES	EARTH, WIND & FIRE/Columbia KC 32712		16 A
34	29	INNERVISIONS	STEVIE WONDER/Tamla T326L (Motown)		47 A
35	26	CROSSWINDS	BILLY COBHAM/Atlantic SD 7300		10 A
36	43	CLAUDINE SOUNDTRACK	GLADYS KNIGHT & THE PIPS/ Buddah BDS 5602		5 B
37	44	BODY HEAT	QUINCY JONES/A&M SP 3617		5 B
38	31	SECOND HELPING	LYNYRD SKYNYRD/Sounds of the South 413 (MCA)		10 A
39	32	WHAT WERE ONCE VICES ARE NOW HABITS	DOOBIE BROTHERS/Warner Bros. W 2750		18 B
40	36	THE HOOPLE	MOTT THE HOOPLE/Columbia PC 32871		11 B
41	37	HEADHUNTERS	HERBIE HANCOCK/Columbia KC 32731		22 A
42	40	YOU DON'T MESS AROUND WITH JIM	JIM CROCE/ ABC ABCD 756		57 B
43	61	STOP ALL THAT JAZZ	LEON RUSSELL/Shelter SR 2108		3 B
44	35	TUBULAR BELLS	MIKE OLDFIELD/Virgin VR 13-104 (Atlantic)		30 A
45	38	THE BEST OF CHARLIE RICH	/Epic KE 31933		8 A

46	45	HOTCAKES	CARLY SIMON/Elektra 7E-1002		23 B
47	34	QUEEN II	/Elektra EKS 74082		9 A
48	55	APOCALYPSE	MAHAVISHNU ORCHESTRA/Columbia KC 32957		4 A
49	47	LOVE IS THE MESSAGE	MFSB/Phila. Intl. KZ 32707		21 A
50	59	BEST OF BREAD VOL. TWO	/Elektra 7E-1005		5 B
51	51	SPOOKY LADY'S SIDESHOW	KRIS KRISTOFFERSON/ Monument PZ 32914 (Columbia)		7 B
52	46	SHIP AHOY	O'JAYS/Phila. Intl. KZ 32408 (Columbia)		32 A
53	54	POEMS, PRAYERS & PROMISES	JOHN DENVER/RCA LSP 4499		53 A
54	63	DARK LADY	CHER/MCA 2113		3 B
55	—	WALKING MAN	JAMES TAYLOR/Warner Bros. W 2794		1 B
56	49	IMAGINATION	GLADYS KNIGHT & THE PIPS/ Buddah BDS 5141		37 A
57	50	LOVE SONG FOR JEFFREY	HELEN REDDY/Capitol SO 11284		12 B
58	71	THAT NIGGER'S CRAZY	RICHARD PRYOR/Partee PBS-2404 (Stax)		3 B
59	52	WAR LIVE	/United Artists LA 193-J2		15 D
60	53	UNBORN CHILD	SEALS & CROFTS/Warner Bros. W 2761		19 B
61	41	LET ME IN YOUR LIFE	ARETHA FRANKLIN/Atlantic SD 7292		17 A
62	48	VERY SPECIAL LOVE SONGS	CHARLIE RICH/Epic KE 32531		15 A
63	57	STARLESS & BIBLE BLACK	KING CRIMSON/Atlantic SD 7298		8 A
64	64	DARK SIDE OF THE MOON	PINK FLOYD/Harvest SMAS 11247 (Capitol)		63 A
65	65	I GOT A NAME	JIM CROCE/ABC ABCD 797		30 B
66	76	FALL INTO SPRING	RITA COOLIDGE/A&M SP 3627		4 B
67	60	ROAD FOOD	GUESS WHO/RCA APL1-0405		7 A
68	62	PIANO MAN	BILLY JOEL/Columbia KC 32544		20 A
69	66	EUPHRATES RIVER	MAIN INGREDIENT/RCA APL1-0335		17 A
70	106	MYSTERIOUS TRAVELLER	WEATHER REPORT/Columbia KC 32494		1 A
71	86	GARCIA	JERRY GARCIA/Round RX102		2 B
72	58	SECRET TREATIES	BLUE OYSTER CULT/Columbia KC 32858		9 A
73	56	HARD LABOR	THREE DOG NIGHT/Dunhill DSD 50168		13 B
74	67	YOU SMILE—THE SONG BEGINS	HERB ALPERT & THE T.J.B./A&M SP 3520		4 B
75	133	LIVE IN LONDON	O'JAYS/Phila. Intl. KZ 32953 (Columbia)		1 A
76	75	SEVEN	POCO/Epic KE 32895		5 A
77	69	TALKING BOOK	STEVIE WONDER/Tamla T319L (Motown)		62 A
78	103	SENSE OF DIRECTION	CLIMAX BLUES BAND/Sire SAS 7501 (Famous)		1 B
79	137	PIANO RAGS: SCOTT JOPLIN VOLS. 1 & 2	JOSHUA RIFKIN/ Nonesuch HB 73026 (Elektra)		1 B
80	102	THE HOLLIES	/Epic KE 32514		1 A
81	108	FREEDOM FOR THE STALLION	HUES CORP./RCA APL1-0323		1 A
82	92	BACHMAN-TURNER OVERDRIVE	/Mercury SRM 1-673		2 A
83	98	DIANA ROSS LIVE AT CAESAR'S PALACE	/Motown M6 801S1		2 B
84	70	THE SINGLES 1969-73	CARPENTERS/A&M SP 3601		31 B
85	72	THE WAY WE WERE	BARBRA STREISAND/Columbia PC 32801		20 B
86	90	BLUE MAGIC	/Atco SD 7038		16 A
87	120	ROCK AND ROLL QUEEN	MOTT THE HOOPLE/ Atlantic SD 7297		1 A
88	113	MONKEY GRIP	BILL WYMAN/Rolling Stone COC 79100 (Atlantic)		1 B
89	99	LOVE SONG	ANNE MURRAY/Capitol ST 11266		16 A
90	73	BURN DEEP	PURPLE/Warner Bros. W 2766		19 B
91	68	ANTHOLOGY	MARVIN GAYE/Motown M8-791A3		9 D
92	74	GRAHAM CENTRAL STATION	/Warner Bros. BS 2763		14 A
93	109	SAVE THE LAST DANCE FOR ME	DeFRANCO FAMILY FEATURING TONY DeFRANCO 20th Century T441		1 B
94	94	BEST OF BREAD	/Elektra EKS 75056		51 A
95	95	A NEW LIFE	MARSHALL TUCKER BAND/Capricorn CP 0124 (WB)		18 A
96	77	STREET LADY	DONALD BYRD/Blue Note BN LA142-G (UA)		12 B
97	78	THE PAYBACK	JAMES BROWN/Polydor 2-3007		23 C
98	81	WILD AND PEACEFUL	KOOL & THE GANG/Delite DEP-2013		21 A
99	84	BRAIN SALAD SURGERY	EMERSON, LAKE & PALMER/ Manticore MC 66669 (Atlantic)		30 A
100	82	WHIRLWINDS	DEODATO/MCA 410		7 A

GRATEFUL DEAD

FROM THE

MARS HOTEL



ON THE ROAD EVERYWHERE ALL SUMMER

101 THE ALBUM CHART 150

JULY 6, 1974

JULY 6	JUNE 29	
101	83	STRAIGHT AHEAD BRIAN AUGER'S OBLIVION EXPRESS/ RCA APL1-0454
102	80	BACK TO OAKLAND TOWER OF POWER/Warner Bros. BS 2790
103	79	HOME, HOME ON THE ROAD NEW RIDERS OF THE PURPLE SAGE/Columbia PC 32870
104	89	SABBATH, BLOODY SABBATH BLACK SABBATH/ Warner Bros. BS 2695
105	110	PRESERVATION ACT 2 KINKS/RCA CPL2-5040
106	117	LIVE GENESIS/Charisma CAS 1666 (Buddah)
107	91	LIGHT SHINE JESSE COLIN YOUNG/Warner Bros. BS 2790
108	118	TALES OF THE GREAT RUM RUNNERS ROBERT HUNTER/ Round RX101
109	97	JIM STAFFORD/MGM SE 4947
110	130	WONDERWORLD URIAH HEEP/Warner Bros. W 2800
111	101	LONG HARD CLIMB HELEN REDDY/Capitol SMAS 11213
112	105	DAMN RIGHT I AM SOMEBODY FRED WESLEY & THE J.B.'S/ People PE 6602 (Polydor)
113	115	STOP AND SMELL THE ROSES MAC DAVIS/Columbia KC 32582
114	128	KEEP ON SMILIN' WET WILLIE/Capricorn CP 0128 (WB)
115	87	PURE SMOKEY SMOKEY ROBINSON/Tamla T6 331S1 (Motown)
116	88	THERE WON'T BE ANYMORE CHARLIE RICH/RCA APL1-0433
117	104	LOS COCHINOS CHEECH & CHONG/Ode SP 77019 (A&M)
118	119	THAT'S ENTERTAINMENT SOUNDTRACK/MCA 2-11002
119	114	IT'S BEEN A LONG TIME NEW BIRTH/RCA APL1-0285
120	125	LIFE AND TIMES JIM CROCE/ABC ABCD 769
121	85	BOOGIE DOWN EDDIE KENDRICKS/Tamla T330VI (Motown)
122	93	ENERGIZED FOGHAT/Bearsville BR 6950 (WB)
123	96	POSITIVE VIBRATIONS TEN YEARS AFTER/Columbia PC 32851
124	—	TOGETHER BROTHERS ORIGINAL SOUNDTRACK/ 20th Century ST-101
125	135	OKIE J.J. CALE/Shelter SR 2107 (MCA)
126	100	BIG FUN MILES DAVIS/Columbia PC 32866
127	107	KISS/Casablanca NB 9001 (WB)
128	—	ANTHOLOGY DIANA ROSS & THE SUPREMES/ Motown M9 7944A3
129	139	I WANNA BE SELFISH ASHFORD & SIMPSON/ Warner Bros. BS 2789
130	127	THE WAY WE WERE SOUNDTRACK/Columbia KS 32830
131	126	GET IT TOGETHER JACKSON 5/Motown M783V1
132	116	TOUGH GUYS ORIGINAL SOUNDTRACK/ISAAC HAYES/ Enterprise ENS 7504 (Stax)
133	150	BOOGITY, BOOGITY RAY STEVENS/Barnaby BR 6003 (Chess/Janus)
134	134	LED ZEPPELIN 4/Atlantic SD 7208
135	141	MA! HE'S MAKING EYES AT ME LENA ZAVARONI/ Stax STS 5511
136	136	KANSAS/Kirshner KZ 32817 (Columbia)
137	112	ROCK N ROLL ANIMAL LOU REED/RCA APL1-0472
138	138	PARADISE & LUNCH RY COODER/Reprise MS 2178
139	111	+ 'JUSTMENTS BILL WITHERS/Sussex SPA 8032
140	144	ARLO GUTHRIE/Reprise MS 2183
141	149	TURN OF THE CARDS RENAISSANCE/Sire SAS 7502 (Famous)
142	121	DESITIVELY BONNAROO DR. JOHN/Atco SD 7043
143	122	THE GREAT GATSBY ORIGINAL SOUNDTRACK/Paramount PAS 2-3001 (Famous)
144	123	LIVE RHYMIN' PAUL SIMON/Columbia PC 32885
145	140	THE WAY WE WERE ANDY WILLIAMS/Columbia KC 32949
146	146	LAI D BACK GREGG ALLMAN/Capricorn CP 0116 (WB)
147	147	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
148	129	TOO MUCH TOO SOON NEW YORK DOLLS/Mercury SRM 1-1001
149	—	RAGS TO RUFUS RUFUS/ABC ABCX 809
150	—	MONTROSE/Warner Bros. BS 2740

Where There's Smoke ...



Russ Regan, president, 20th Century Records, has signed an agreement with Giant-Pathway Ltd., calling for product from Smoked Sugar. Pictured above, standing are: producer Hadley Murrell; Frank F. Robinson of Pathway; Regan; Brett Kennedy, also of Pathway; and Hosea Wilson, 20th's r&b promotion chief. Seated (from left) are Smoked Sugar members Jackie Andrews, John Pierce, James Conwell, Oliver Williams and Charles Jones.

THE ALBUM CHART ARTISTS CROSS REFERENCE

ASHFORD & SIMPSON	129	MAIN INGREDIENT	69
GREGG ALLMAN	146	MARSHALL TUCKER BAND	95
HERB ALPERT	74	MONTROSE	150
BRIAN AUGER'S OBLIVION EXPRESS	101	CURTIS MAYFIELD	31
BACHMAN-TURNER OVERDRIVE	10, 82	PAUL McCARTNEY & WINGS	1
BLACK SABBATH	104	JONI MITCHELL	4
BLUE MAGIC	86	MOTT THE HOOPLE	40, 87
BLUE OYSTER CULT	73	MARIA MULDAUR	24
BOWIE	6	ANNE MURRAY	89
BREAD	50, 94	NRPS	103
JAMES BROWN	97	NEW BIRTH	119
DONALD BYRD	96	OLIVIA NEWTON-JOHN	23
J. J. CALE	125	NEW YORK DOLLS	148
CARPENTERS	84	OHIO PLAYERS	11
CHEECH & CHONG	117	O'JAYS	52, 75
CHER	54	MIKE OLDFIELD	44
CHICAGO	32	OZARK MOUNTAIN DAREDEVILS	28
CLIMAX BLUES BAND	78	PINK FLOYD	64
BILLY COBHAM	35	POCO	76
RY COODER	138	RICHARD PRYOR	58
RITA COOLIDGE	66	QUEEN	47
JIM CROCE	42, 65, 120	HELEN REDDY	57, 111
MAC DAVIS	113	LOU REED	137
MILES DAVIS	126	RENAISSANCE	141
DEEP PURPLE	90	CHARLIE RICH	21, 45, 62, 116
DeFRANCO FAMILY	93	JOSHUA RIFKIN	79
JOHN DENVER	5, 18, 53	SMOKEY ROBINSON	115
DEODATO	100	DIANA ROSS	83, 128
NEIL DIAMOND	29	RUFUS	149
DR. JOHN	142	LEON RUSSELL	43
DOOBIE BROTHERS	39	SEALS & CROFTS	10
EAGLES	22	CARLY SIMON	46
EARTH, WIND & FIRE	33	PAUL SIMON	144
EDGAR WINTER GROUP	12	SOUNDTRACKS:	
EMERSON LAKE & PALMER	99	AMERICAN GRAFFITI	30
FOGHAT	122	CLAUDINE	36
ARETHA FRANKLIN	61	GREAT GATSBY	143
JERRY GARCIA	71	THE SING	3
MARVIN GAYE	91	THE WAY WE WERE	130
GENESIS	106	THAT'S ENTERTAINMENT	118
GOLDEN EARRING	20	TOGETHER BROTHERS	124
GRAHAM CENTRAL STATION	92	TOUGH GUYS	132
GRAND FUNK	25	SPINNERS	27
GUESS WHO	67	JIM STAFFORD	109
ARLO GUTHRIE	140	RAY STEVENS	133
HERBIE HANCOCK	41	STEELY DAN	19
HOLLIES	80	CAT STEVENS	8
HUES CORPORATION	8	BARBRA STREISAND	85
ROBERT HUNTER	108	STYLISTICS	16
JACKSON FIVE	131	JAMES TAYLOR	55
BILLY JOEL	68	TEN YEARS AFTER	123
ELTON JOHN	9, 15	THREE DOG NIGHT	73
QUINCY JONES	37	TOWER OF POWER	102
KANSAS	136	ROBIN TROWER	13
EDDIE KENDRICKS	121	URIAH HEEP	110
CAROLE KING	147	RICK WAKEMAN	14
KING CRIMSON	63	WAR	59
KINKS	105	WEATHER REPORT	70
KISS	127	FRED WESLEY & THE J.B.'s	112
GLADYS KNIGHT & THE PIPS	36, 56	WET WILLIE	114
KOOL & THE GANG	98	ANDY WILLIAMS	145
KRIS KRISTOFFERSON	51	BILL WITHERS	139
LED ZEPPELIN	134	BILL WYMAN	88
GORDON LIGHTFOOT	2	STEVIE WONDER	34, 77
LOGGINS & MESSINA	7	JESSIE COLIN YOUNG	107
LYNYRD SKYNYRD	38	ZZ TOP	17
MFSB	49	FRANK ZAPPA	26
MAHAVISHNU ORCHESTRA	48	LENA ZAVARONI	135

RADIO WORLD

EDITOR: BEVERLY MAGID

Cousin Brucie to NBC

■ NEW YORK—Bruce Morrow has ended a thirteen year association with WABC Radio, and effective August 19, will join WNBC as the 6-10 p.m. announcer. The announcement of the new deal was made by Sid Bernstein, Morrow's manager, who negotiated the arrangement with NBC radio general manager Perry Bascom, on Morrow's behalf. Bernstein, while not giving terms of the deal, called it "one of the most beautiful contracts in radio history."

Morrow, who is presently on vacation, will fill Wolfman Jack's slot on WNBC when he returns to the air. Wolfman, meanwhile, is leaving WNBC to return to the west coast.

Radio in Southern Florida: The Fight for Supremacy

(The following is the first of a two part series concerning contemporary radio in southern Florida.)

■ MIAMI/FT. LAUDERDALE — In an area with a high concentration of older, retired, Spanish-speaking people and blacks, one would not think it likely that it would attract a large number of contemporary radio stations. But at last count on the AM and FM dial, there were seven such stations fighting it out. Although they are divided between the Miami and the Ft. Lauderdale/Hollywood markets, with good signal power the listening

areas overlap, and essentially all the stations are in direct competition. With such companies as Haftel, RKO, Bartell, Storz and Brownsville represented, the war is costing a lot of time, energy and dollars for the heavies, and there are bound to be some casualties eventually. **Record World** considers the stations individually, and some of the possibilities in this two-part series.

Y100

The Haftel FM station Y100 has been in operation in Ft. Lauderdale, since last August. PD Bill Tanner wants the station to be a "number one top 40 station, with highly identifiable people who stand out and entertain, based on a format which gives consistency and a foundation." Of course, it doesn't hurt the campaign to be involved in constant contests which have given away over \$225 thousand since opening the doors. Still, Tanner insists, "We don't really think that you can buy an audience. They'll certainly be attracted sooner by contests, but you've got to give them something good to keep them." The question usually arises from the outside, whether a company can spend that heavily (they are expected to spend \$1 million between Y100 and 13Q in Pittsburgh) and make enough of a profit, but no one at Haftel shows signs of withdrawing the \$\$\$.

Music List

The current music list numbers on the average of 25 to 30 singles, which are on strict day-parted rotation, plus oldies from ten different categories from which the jocks can choose. New additions are considered daily, and added as they come in if they fit. But although new records are considered and often played first at Y100 (e.g. Paper Lace, George McCrae, and the Heywoods), Tanner and John Rook, national programming consultant for the Haftel stations, don't like to take chances with anything but "hit-sounding" material.

Research

Tanner feels that the key to the station is utilizing as much research and information input as possible, plus the important human and creative element. Although there are elements of similarity in the shifts with the

weather, call-letters, structure of the music sweep and commercials, the presentation is encouraged to be totally individual and personal to the guy on the air. The line-up presently is: 6-9 a.m. Bill Tanner and John Emm . . . 9a.m.-noon Jay Marks . . . noon-3 p.m. Robert W. Walker . . . 3-6 p.m. Don Cox . . . 6-10 p.m. "Bannana" Joe Bradley . . . 10 p.m.-2 a.m. Stan Kelly . . . 2-6 a.m. Cramer Haas (currently hospitalized) . . . weekends: Rick Elliott and MD John Hartman . . . general manager Bill Cunningham ("he's totally involved with us at the station, yet still maintains himself as the manager—the greatest," opines Tanner). "One of the aims here at Y100 may sound simple, but it's to entertain and amaze people, with the emphasis on the amazement." With an overall target of 12-34, the main focus has still been on the teens. "The teens set the trends, and top 40 should be setting trends for teens, and we want to stay hip enough to do that," Tanner summed up.

WAXY-FM

WAXY-FM, RKO's entry in Ft. Lauderdale, is the newest baby in the contemporary category, having changed from an automated oldies format just before the last ARB rating period started. PD Scooter Seagraves says his aim at the station is to be FM what WQAM is to AM—but less cluttered, with less commercials, more music, and as nicely showcased as possible. They are playing 40-50 percent oldies, going all the way back to early Chuck Berry — except from 6 p.m.-midnight, when Scooter feels the younger audience prefers the more recent oldies. Of course, at the time of the change-over, there were complaints that the oldies that were being played just weren't old enough, and as Seagraves pointed out, a lot of those went back to 1969! However, in order to reach a target audience of 18-40, they have now de-emphasized the bubble-gum oldies. "Actually," Seagraves explained, "we're still researching the market and refining our music. We're on the phone, on the streets, in the stores checking out what the people want to hear. We'll use the summer to really pull ourselves totally together and be in great shape for the fall book."

He felt that perhaps they were
(Continued on page 55)

LISTENING POST

By BEVERLY MAGID



■ **WRKO** (Boston) . . . With **Eric Chase** from XEROK joining the station, the line-up reads as follows . . . 2-6 a.m. **Eric Chase** . . . 6-9 a.m. **Dale Dorman** . . . 9 a.m.-noon **Johnny Dark** . . . noon-3 p.m. **Jack O'Brien** . . . 3-6 p.m. **Harry Nelson** . . . 6-10 p.m. **Mike Adams** . . . 10 p.m.-2 a.m. **J. J. Wright**.

■ **KMET-FM** (Los Angeles) . . . While **B. Mitch Reed** has been recuperating in Midway Hospital from a corneal transplant operation, people like **Jackson Browne, Albert Brooks, Tina Turner, Fanny** and

Robert Klein have been sitting in for him 6-10 a.m.—but now he gets equal time. Midway has allowed Reed to do his show from his bed June 27-28 and July 1-3, and the mike lines have been set up, with the records naturally being played at the station. **Jimmy Rabbitt** on the air daily, currently filling in for vacationing **Mary Turner** seven to midnight.

■ **Nashville** . . . Programmer's Digest is instituting a new service for radio by acting as central clearing house for aircheck materials so that PD's and station management can have a central point for locating air checks and a source for talent seeking employment. There will be no charge for submitting tapes, just a nominal fee of \$7 for those wanting each 30 minute reel which will cover postage, tape and dubbing. For info contact Audition '74, P.O. Box 15721, Nashville, Tenn. 37215, or phone (615) 834-1951.

■ **WRCP** (Philadelphia) . . . In addition to enjoying a recent **RW** feature on country radio in the major markets, general manager **Klee C. Dobra** wanted to clarify that all music selection at the station is the direct responsibility of MD Jack Gillen or jointly with Gillen and the management.

■ **KPRI** (San Diego) . . . PD **Mike Harrison**, in addition to being happy about the recent ratings would like to receive tapes from interested jocks. Contact him at the station: 11585 Sorrento Valley Road, San Diego, Cal.

■ **KSAN-FM** (San Francisco) . . . **Phil Buchanan**, at the station as public service director and part-time jock, has become the new full-time morning air personality from 6-10 a.m.

■ **Dallas** . . . **Jack Robinson**, formerly with KNUS, KPHD, KAFM is looking and can be contacted at (214) 369-3917 or at 7520 Highmont, Dallas 75230.

■ **WVIM** (Vicksburg, Miss.) . . . PD **Bob Randolph** dropped a line to give us the latest line-up at the station 6-10 a.m. **Bob Randolph** . . . 10 a.m.-2-p.m. **Mike Davidson** . . . 2-7 p.m. **Bill Jordan** . . . 7 p.m.-midnight **John Kane** . . . midnight-6 a.m. **Christopher Owens** . . . week-

(Continued on page 55)

RECORD WORLD THE R&B SINGLES CHART

JULY 6, 1974

JULY 6	JUNE 29	
1	2	ON AND ON GLADYS KNIGHT & THE PIPS— Buddah 423
2	6	ROCK YOUR BABY GEORGE McCRAE—T.K. 1004
3	3	SON OF SAGITTARIUS EDDIE KENDRICKS—Tamla T54247F
4	8	FISH AIN'T BITIN' LAMONT DOZIER—ABC 11438
5	5	I'M COMIN' HOME SPINNERS—Atlantic 3207
6	1	FINALLY GOT MYSELF TOGETHER IMPRESSIONS— Curton 1997 (Buddah)
7	10	ROCK THE BOAT HUES CORP—RCA APBO-0232
8	4	ONE CHAIN DON'T MAKE NO PRISON FOUR TOPS—Dunhill D 4386
9	7	THERE WILL NEVER BE ANY PEACE CHI-LITES—Brunswick 55512
10	9	SIDESHOW BLUE MAGIC—Atco 6961

11	11	WHAT GOES UP (MUST COME DOWN) TYRONE DAVIS—Dakar 4532 (Brunswick)
12	12	I WISH IT WAS ME YOU LOVED THE DELLS—Cadet 5602
13	13	TOO LATE TAVARES—Capitol 3882
14	14	JIVE TURKEY OHIO PLAYERS—Mercury 73480
15	18	I'VE BEEN BORN AGAIN JOHNNIE TAYLOR— Stax STA 0208
16	16	WILDFLOWER NEW BIRTH—RCA APBO-0265
17	20	MY THANG JAMES BROWN—Polydor 14344
18	22	HOW DO YOU FEEL THE MORNING AFTER MILLIE JACKSON—Spring 147 (Polydor)
19	33	MY LOVE MARGIE JOSEPH—Atlantic 3032
20	26	MACHINE GUN COMMODORES— Motown M 1307F
21	27	BALLERO WAR—UA XW432-W
22	15	HOLLYWOOD SWINGING KOOL & THE GANG—Delite 561
23	42	YOU'RE WELCOME, STOP ON BY BOBBY WOMACK— UA XW439-W
24	37	YOU'VE GOT MY SOUL ON FIRE TEMPTATIONS—Gordy G7146F
25	25	BEHIND CLOSED DOORS LITTLE MILTON—STAX STA 0210
26	28	DAMN RIGHT I AM SOMEBODY FRED WESLEY & THE J. B.'s— People 638 (Polydor)
27	32	TELL ME SOMETHING GOOD RUFUS—ABC 11427
28	36	GOOD THINGS DON'T LAST FOREVER ECSTASY, PASSION & PAIN— Roulette R7156
29	29	POSITIVE THING MANDRILL—Polydor 14235
30	38	FEEL LIKE MAKIN' LOVE ROBERTA FLACK—Atlantic 3025
31	31	IT'S BETTER TO HAVE AND DON'T NEED DON COVAY—Mercury 73469
32	30	IT'S HER TURN TO LIVE SMOKEY ROBINSON— Tamla T54246F (Motown)
33	40	FUNKY PARTY CLARENCE REID—Alston 4621
34	41	MIDNIGHT AND YOU SOLOMON BURKE—Dunhill 4388
35	35	WHO ARE YOU B. B. KING—ABC 11433
36	43	TIME FOR LIVIN' SLY & THE FAMILY STONE— Epic 5-11140
37	39	A FUNKY SONG RIPPLE—GRC 2017
38	17	I'M IN LOVE ARETHA FRANKLIN— Atlantic 2999
39	49	HAPPINESS IS JUST AROUND THE BEND MAIN INGREDIENT— RCA APBO-0305
40	46	DANCEMASTER WILLIE HENDERSON— Playboy 50057
41	47	SECRETARY BETTY WRIGHT—Alston 4622
42	48	CHOOSING UP ON YOU DRAMATICS—Cadet 5704 (Chess/Janus)
43	19	BE THANKFUL FOR WHAT YOU GOT WILLIAM DE VAUGHN— Roxbury BRBO-0236 (Chelsea)

44	51	LOVE TRAIN BUNNY SIGLER— Phila. Intl. Z57 3545 (Columbia)
45	21	ARISE AND SHINE (LET'S GET IT ON) THE INDEPENDENTS— Wand 11273 (Scepter)
46	57	KUNG FU CURTIS MAYFIELD— Curton 1999 (Buddah)
47	54	THE BEST TIME OF MY LIFE JOE SIMON—Spring 149 (Polydor)
48	23	DANCIN' MACHINE JACKSON 5—Motown M1286F
49	52	STANDING ON THE VERGE OF GETTING IT ON FUNKADELIC—Westbound 224
50	24	FOR THE LOVE OF MONEY O'JAYS—Phila. Intl. Z57 3544 (Columbia)
51	62	HANG ON IN THERE BABY JOHNNY BRISTOL—MGM 14715
52	34	I'M FALLING IN LOVE WITH YOU LITTLE ANTHONY & THE IMPERIALS—Avco 4635
53	65	BINGO WHISPERS—Janus 238
54	64	RAINDROPS BARBARA ACKLIN—Capitol 3892
55	56	WHERE DO WE GO FROM HERE TRAMMPS—Golden Fleece Z57 3254 (Columbia)
56	59	I'VE BEEN SEARCHIN' O. V. WRIGHT—Back Beat 531 (ABC)
57	—	LOVE IS THE MESSAGE MFSB—Phila. Intl. Z57 3547
58	50	LONG AS THERE'S YOU (I GOT LOVE) LEON HAYWOOD— 20th Century TC 2065
59	60	DO IT OVER OLYMPIC RUNNERS—London 202
60	45	HEY BABE JONESES—Mercury 73458
61	69	I FEEL LIKE DYNAMITE KING FLOYD— Chimneyville HC 10202
62	—	THAT'S NOT HOW IT GOES BLOODSTONE—London 1055
63	74	BLOW YOUR WHISTLE SOUL SEARCHERS—Sussex 517
64	68	GRAPE VINES WILL LIE SOMETIMES ROSCHELL ANDERSON— Sunburst 529
65	67	WHAT GOES AROUND (COMES AROUND) BLACK IVORY—Kwanza 7800 (WB)
66	75	YOUR LOVE IS PARADISE EXECUTIVE SUITE—Babylon 1113
67	—	SWEET LADY MOMENTS—Stang 5054 (All Platinum)
68	72	BETWEEN HER GOODBYE AND MY HELLO GLADYS KNIGHT & THE PIPS— Soul S35111F (Motown)
69	—	MAIN LINE ASHFORD & SIMPSON— Warner Bros. 7811
70	71	YOU'VE GOT TO KEEP ON BUMPIN' KAY-GEES—Gang 321 (Delite)
71	—	LYING TO MYSELF DELPHONICS—Philly Groove 184 (Bell)
72	—	UP FOR THE DOWN STROKE PARLIAMENT— Casablanca NEB 0013 (WB)
73	73	TREAT ME LIKE I'M YOUR MAN JOHNNY "GUITAR" WATSON— Fantasy 721
74	—	LATIN STRUT JOE BATAAN—Mericana M 7157
75	—	FEAR NO EVIL MISSION—Paramount 0288 (Famous)

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Summer-time In The City" — The Manhattans (Columbia). Producer Bobby Martin has encompassed the season in an uptempo melody which enhances the sound of this well-known group.

DEDE'S DITTIES TO WATCH: "All Strung Out on You" — Persuaders (Atco-SLO); "Live It Up" — Isley Brothers (T-Neck)-UPT; "Come and Get This Stuff" — Syreeta (Motown-UPT). **DISCO POTENTIALS:** "Dance Girl" — Rimshots (Astroscope); "The Finger Pointers" — The Choice Four (RCA).

The world renowned Dells have sought out other phases of the recording industry. They, like the Temptations, have gone into the management of a group from Chicago. The name of this new exciting group is The V Wagers. Along with the Dells, Tira Productions will be handling the group's vocal talents on that particular label. Be looking for this product on the Tiara label entitled "Come and Ask Me."

New York's WWRL disc jockeys have, in effect, adopted 85 children from the Queens Children Shelter. Bob Law, community relations director at that station, along with a group of community residents, took time out to visit the shelter in mid-May. After touring the shelter, Law made the statement: "We decided to use our resources here at WWRL to get equipment for the recreation room and showers, and a new library, and perhaps some new clothing through benefits and discos and contributions. But it is not to be seen as charity; we see ourselves as all part of one family." The foster fathers are radio personalities Enoch Gregory, Gerry B., Hank Spann, Gary Byrd, Bob Law, Jeff Troy, Bobby Jay and Jeff Barnes. This is another source of community service rendered through a radio station.

The requirements for the NATRA convention before going to California are as follows:

CREDIT POLICIES OF THE CENTURY PLAZA HOTEL

- No confirmations will be sent out until:
1. Full deposit has been sent to the Century Plaza for the entire stay of the reservation. If deposit is by personal check, we must receive check, with reservations, on or before July 15, 1974.
 2. No personal checks will be accepted upon departure unless certified.
 3. If paying by company check, the check must be certified or a cashier's check must be sent to us by the company, with reservations, on or before July 15, 1974.
 4. Charges to room account will not exceed amount of advanced deposit.
 5. If paying incidentals and food charges upon departure by a national credit card, credit card to be used and number must be received, with reservation(s), on or before July 15, 1974.
- We accept Carte Blanche, Diners Club, American Express, BankAmericard and Master Charge. Charges will be authorized by credit company upon check out. If card is not honored by credit card company, only cash will be acceptable. No personal checks will be accepted upon check out.
6. No reservations will be sent out until method of payment for incidentals, upon departure, has been indicated and approved by our credit manager.



As you can see it is a necessity to get your reservations in early. After the sell-out performance at Carnegie Hall, Bill Chappell, then director of artist relations for United Artists, is shown here with Shirley Bassey smiling radiantly. Miss Bassey's upcoming album will be released sometime this summer — "Nobody Does It Like Me."



What do these people have in common?

RICHARD NIXON LARRY KENNEY
 HENRY KISSINGER LARRY KENNEY
 DAVID EISENHOWER LARRY KENNEY
 RON ZIEGLER LARRY KENNEY
 PAT NIXON LARRY KENNEY
 TRICIA NIXON LARRY KENNEY

THEY ALL SOUND ALIKE!

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

BRUNSWICK

DAKAR

JULY 6, 1974

1. **SKIN TIGHT**
OHIO PLAYERS—Mercury SRM 1-705
2. **LET'S PUT IT ALL TOGETHER**
STYLISTICS—Avco AV 69001
3. **SWEET EXORCIST**
CURTIS MAYFIELD—Curtom CRS 8601 (Buddah)
4. **OPEN OUR EYES**
EARTH, WIND & FIRE—Columbia KC 32712
5. **CLAUDINE SOUNDTRACK**
GLADYS KNIGHT & THE PIPS—Buddah BDS 5062
6. **MIGHTY LOVE**
SPINNERS—Atlantic SD 7296
7. **HEADHUNTERS**
HERBIE HANCOCK—Columbia KC 32731
8. **SHIP AHOY**
O'JAYS—Phila. Intl. KZ 32408 (Col)
9. **INNERVISIONS**
STEVIE WONDER—Tamla T326L (Motown)
10. **IMAGINATION**
GLADYS KNIGHT & THE PIPS—Buddah BDS 5141
11. **BODY HEAT**
QUINCY JONES—A&M SP 3617
12. **THE PAYBACK**
JAMES BROWN—Polydor PD 2-3007
13. **BLUE MAGIC**
Atco SD 7038
14. **LET ME IN YOUR LIFE**
ARETHA FRANKIN—Atlantic SD 7292
15. **WAR LIVE**
WAR—UA LA193-J2
16. **LIVE IN LONDON**
O'JAYS—Phila. Intl. KZ 32953 (Columbia)
17. **THAT NIGGER'S CRAZY**
RICHARD PRYOR—Partee PBS 2404 (Stax)
18. **WILD AND PEACEFUL**
KOOL & THE GANG—Delite DEP-2013
19. **FREEDOM FOR THE STALLION**
HUES CORP.—RCA APL1-0323
20. **DAMN RIGHT I AM SOMEBODY**
FRED WESLEY & THE J. B.'s—People PE 6602 (Polydor)
21. **LOVE IS THE MESSAGE**
MFSB—Phila. Intl. KZ 32707 (Columbia)
22. **CROSSWINDS**
BILLY COBHAM—Atlantic SD 7300
23. **BOOGIE DOWN**
EDDIE KENDRICKS—Tamla T330V1
24. **STREET LADY**
DONALD BYRD—Blue Note BN LA040-F (UA)
25. **RAGS TO RUFUS**
RUFUS—ABC ABCX 809
26. **IT'S BEEN A LONG TIME**
NEW BIRTH—RCA APL1-0248
27. **ANTHOLOGY**
MARVIN GAYE—Motown M9 791A3
28. **TOGETHER BROTHERS**
ORIGINAL SOUNDTRACK—20th Century ST-101
29. **THAT'S HOW LONG I'LL BE LOVING YOU**
BUNNY SIGLER—Phila. Intl. KZ 32859 (Columbia)
30. **FINALLY GOT MYSELF TOGETHER**
IMPRESSIONS—Curtom CRS 8091 (Buddah)
31. **I WANNA BE SELFISH**
ASHFORD & SIMPSON—Warner Bros. BS 2789
32. **FRICTION**
SOUL CHILDREN—Stax STS 5507
33. **GRAHAM CENTRAL STATION**
Warner Bros. BS 2763
34. **EUPHRATES RIVER**
MAIN INGREDIENT—RCA APL1-0335
35. **BLACKBYRDS**
Fantasy F 9444
36. **TOUGH GUYS**
ORIGINAL SOUNDTRACK/ISAAC HAYES—Enterprise ENS 7504 (Stax)
37. **BEST THING THAT EVER HAPPENED TO ME**
PERSUADERS—Atco SD 7046
38. **COME A LITTLE CLOSER**
ETTA JAMES—Chess CH 60029
39. **SUPER TAYLOR**
JOHNNY TAYLOR—Stax STS 5509
40. **PURE SMOKEY**
SMOKEY ROBINSON—Tamla T331S1

WB Names Two in R&B Expansion

■ BURBANK, CAL.—David Banks, Warner Bros. director of r&b special projects, has announced the appointment of Eddie Pugh as southeast regional r&b promotion manager and Bob Frost as north-east regional r&b promotion manager for Warner Bros. Records.

In his new position, Pugh will be based in Atlanta, after having served as the Warner Bros. local promotion manager in Miami.

Previously, he covered the Carolinas for the WEA labels and held promotion posts with Tone Distributors and Campus Distributors in Miami.

Frost, who comes to Warner Bros. with ten years of radio and record industry experience behind him, will cover his region from Warners' New York office. He last did midwest regional promotion for GSF Records.

Dialogue (Continued from page 8)

money, so to keep the operation going costs more money. In turn they run a lot more commercials and therefore they play less music. They say, "Let's just play the hits."

RW: The situation is getting increasingly frustrating?

Smith: Yes. But I still think I'm enjoying the record business now more than I ever have. I think that you find that a lot of executives in the industry are either very good at picking records or they can sell records. I happen to enjoy this business because I believe I know all areas of the business. I know how to read a p&l statement. I know how to read a balance sheet. I know how to read a lead sheet when it comes to a session. I know how to sell records. I know how to merchandise records. I believe in organization. I hate confusion.

You can walk in to my office at any time of day and find a relaxed-type situation, because things are organized to a point where everybody knows his responsibility. Everybody knows his job. We feel that when we put a record out we like putting it through, in a sense, a machine. If we put it through that machine, and if it doesn't come out a hit, it's not going to be a hit. And if we put it through that machine and it comes out a hit then it's going to be a hit. There is a definite pattern of working records, but I think that in the business today you find that in most situations everything is very confusing—and there is no real need for it.

RW: If there's no real need for it, what do you think the sources of that confusion are?

Smith: I think the worst thing that has happened to date in the business, black and white, is a distribution problem. Our company right now is total branches. I have sold to independent distributors—when an independent distributor is at his height I will send a sales manager—but it is very, very difficult to work with a guy who is working with 16 different labels. I think the coming in of the branches is very important to the gross of a company. And I think the next step after branches is to create more outlets for people themselves to be able to buy records. For example, if you want to go out and buy the next Four Tops album, or the next Lamont Dozier album, or the next Beatles album or the next Elton John album, you have to go to a record store. But when you're riding down the street and you want to buy a pack of cigarettes you don't start looking for a tobacco shop. You probably walk down the street and see any store that's got them and pick up a pack of cigarettes. So I mean simply that I don't think we reach enough people.

RW: And hence you conceive of various other kinds of outlets having record sections?

Smith: Yes. Most definitely. I believe that if you go to any store to buy a bottle of milk and you say, "Gee, I want to pick up that Four Tops album," you should be able to do it—just like when you're in the store and you're buying a bottle of Seven Up and you say, "Oh my God, I forgot to pick up a carton of cigarettes." You don't have to run out of the store and go down the block to buy cigarettes. You buy them in the same store you're in. I think that if the record business creates a situation where albums are more available to people, that in turn the total volume of money grossed in the record business will someday double or triple.

RW: How do you see this coming about? Do you think the direction has to come from individual companies?

Smith: Well, I think the direction has to come from the record companies, yes, but I think it's important that the companies get together, like big executives of companies getting together and trying to develop a situation where the responsibility of everyone is to get involved and come up with a situation where the exposure is there. I don't believe that a meeting with all the executives of one company

(Continued on page 50)

JULY 6, 1974

1. **BODY HEAT**
QUINCY JONES—A&M SP 3617
2. **HEADHUNTERS**
HERBIE HANCOCK—Columbia KC 32731
3. **CROSSWINDS**
BILLY COBHAM—Atlantic SD 7300
4. **STREET LADY**
DONALD BYRD—Blue Note BN LA040-F
5. **SPECTRUM**
BILLY COBHAM—Atlantic SD 7268
6. **WHIRLWINDS**
DEODATO—MCA 410
7. **SCRATCH**
CRUSADERS—Blue Thumb BTS 6010
8. **APOCALYPSE**
MAHAVISHNU ORCHESTRA—Columbia KC 32957
9. **BIG FUN**
MILES DAVIS—Columbia PG 32866
10. **STRAIGHT AHEAD**
BRIAN AUGER'S OBLIVION EXPRESS—RCA APL1-0454
11. **SCOTT JOPLIN: THE RED BACK BOOK**
GUNTHER SCHULLER—Angel S 36060 (Capitol)
12. **JAMALCA**
AHMAD JAMAL—20th Century T 432
13. **LAYERS**
LES McCANN—Atlantic SD 1642
14. **DEODATO 2**
EUMIR DEODATO—CTI 6029
15. **MYSTERIOUS TRAVELLER**
WEATHER REPORT—Columbia KC 32494
16. **LOVE IS THE MESSAGE**
MFSB—Phila. Intl. KZ 32707 (Columbia)
17. **LONDON UNDERGROUND**
HERBIE MANN—Atlantic SD 1648
18. **POWER OF SOUL**
IDRIS MUHAMMAD—Kudu KU 917
19. **HYMN OF THE SEVENTH GALAXY**
RETURN TO FOREVER FEATURING CHICK COREA—Polydor PD 5536
20. **LIVE AT CARNEGIE HALL**
CLEO LAINE—RCA LPL1-5015
21. **VISIONS**
PAUL HORN—Epic KE 32837
22. **SOLAR WIND**
RAMSEY LEWIS—Columbia KC 32897
23. **WINTER IN AMERICA**
GIL SCOTT-HERON—Strata-East 19742
24. **SCOTT JOPLIN: PIANO RAGS, VOLS. 1 & 2**
JOSHUA RIFKIN—Nonesuch 71248
25. **INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORYELL**
Vanguard VSD 79342
26. **BRIGHT MOMENTS**
RAHSAAN ROLAND KIRK—Atlantic SD 2-907
27. **BLACK BYRD**
DONALD BYRD—Blue Note LA047-F (UA)
28. **I AM NOT AFRAID**
HUGH MASEKELA—Blue Thumb BTS 6015
29. **SALT PEANUTS**
SUPERSAX—Capitol ST 11271
30. **BLACKBYRDS**
Fantasy F 9444
31. **IN CONCERT**
DEODATO-AIRTO—CTI 6041
32. **TREASURE ISLAND**
KEITH JARRETT—Impulse AS 9274 (ABC)
33. **LOVE, SEX AND THE ZODIAC**
CANNONBALL ADDERLEY—Fantasy F 9445
34. **E.H. IN THE U.K.**
EDDIE HARRIS—Atlantic SD 1647
35. **ENLIGHTENMENT**
McCOY TYNER—Milestone 55001 (Fantasy)
36. **CHAPTER 2: HASTA SIEMPRE**
GATO BARBIERI—Impulse AS 9263
37. **BUTTERFLY DREAMS**
FLORA PURIM—Milestone 9052 (Fantasy)
38. **BLACKS AND BLUES**
BOBBY HUMPHREY—Blue Note BN LA126-G (UA)
39. **UNsung HEROES**
CRUSADERS—Blue Thumb BTS 6007
40. **TWO GENERATIONS OF BRUBECK**
DAVE BRUBECK—Atlantic SD 1645

JOHN BYRD
DOES HIS THING & YOUR THING!

**"I CAN'T STOP
LOVING YOU, GIRL"**

TC-2108

**A Great New Single
From His New Album**

T-436



**10TH
CENTURY
RECORDS**

**A SUBS. DIARY OF
20TH CENTURY-FCX FILM
CORPORATION**

WHERE HIS FRIENDS ARE!

Who In The World:

Cher: Still Riding the Hit Train

■ UNIVERSAL CITY, CAL. — Cher has remained among the top female vocalists since 1971 when she received two gold records for "Gypsies, Tramps & Thieves"—one for the album and one for the single.

Within the last year, Cher has received three gold records—one each for her "Half-Breed" single and album and for her "Dark Lady" single. **Record World** charts the "Dark Lady" album at a bulletted 54 and "Train of Thought" single at 18.

The single "Gypsies, Tramps & Thieves" was the biggest selling single in the history of MCA Records. And Cher is one of the few female recording artists to have enjoyed two consecutive number one charters.

Singer to Leber-Krebs

■ NEW YORK—In an overall expansion move, Steve Leber and David Krebs have announced the appointment of Donald Singer to the position of head of administration and publishing for Contemporary Communications Corp. and its subsidiary, Leber-Krebs, Inc. Singer was formerly sales manager for Trans Global Music Co. and international operations manager for Roulette Records.

Barry Pens Film Score

■ NEW YORK—John Barry, winner of three Academy Awards for his film music, will compose the score for "Love Among the Ruins," the ABC Circle Film starring Katherine Hepburn and Laurence Olivier under the direction of George Cukor, announced Barry Diller, vice president in charge of prime time television, ABC Entertainment.

The original screenplay by James Costigan, which will air on the ABC Television Network next season, is currently in production in London.

Modern Names Pine, Froehlig

■ LOS ANGELES—Rudy Froehlig and Gene Thomas, co-owners of Modern Album of New York, have announced the appointment of William S. Pine to the post of president of Modern Album of California, Inc.

For the past ten years Pine has been president of Imperial Paper Box Corporation's west coast division.

In conjunction with Pine's appointment, Rollie Froehlig has been upped to board chairman of Modern Album.

Some of Cher's earlier hits which did not quite hit the gold mark included Dylan's "All I Really Want to Do," "Bang, Bang" and "You'd Better Sit Down, Kids," during 1966-67. Her "The Way of Love" missed gold by 25,000.

For the past eight or so years, Cher has been the idol of millions of women. The Cher "look" is the fashionable look and her voice is always in style.

Bowser For Bowie



Seen here delivering David Bowie's "Diamond Dogs" album to Philadelphia radio station WFIL, is RCA Records' new promotion animal, Rebel. Seen with Rebel are, from left, Art Weissman, RCA Records sales manager; Jay Cook, program director, WFIL; Toni MacGregor, RCA promotion dept.; and Rick Alden, RCA's field promotion man in Philadelphia. Rebel is the short one with the lovely collar.

Laid Back Prod. Formed

■ LOS ANGELES—Laid Back Productions, a full service artists management company, has been formed by Bob Glassenberg, Allen Shapiro and Arnold Finkel. As a full service agency, Laid Back will act as artist representatives in all fields of management including production, promotion, advertising, merchandising and sales. Glassenberg and Shapiro will head up the west coast office from Los Angeles, while Finkel will man the operation from Chicago and coordinate all midwestern and eastern activities.

Laid Back Productions is located at 9171 Wilshire Blvd., Penthouse Suite, Beverly Hills, phone: (212) 278-1920.

Warners Signs Trapeze

■ BURBANK, CAL.—Warner Bros. Records has entered into a long term exclusive recording agreement with British group Trapeze. Composed of Mel Galley, Dave Holland, Pete Wright and Robert Kendrick, Trapeze is now recording their first Warner Bros. album in Walsall, England.

Buddah's Year (Continued from page 4)

Kass also highlighted the emergence and heavy sales of three other Curtom artists: Leroy Hutson, the Natural Four and the 'new' Impressions, now a four-man group. Their single, "Finally Got Myself Together," is crossing over, after chart-topping r&b success, and is riding high on the national pop charts.

Among the other artists who have reflected the company's concentration of effort is Sha Na Na, who this year received their first gold album, "The Golden Age Of Rock 'N Roll." "In addition," said Kass, "Sha Na Na has recently released one of their finest lp efforts, 'Hot Sox,' from which the single, 'Maybe I'm Old-Fashioned,' looks most promising as the group's first major pop single."

Along with Sha Na Na, Kass cited Stories, who scored with the national hit "Brother Louie," of the Charlie Daniels Band, Kass remarked: "With each album release, this group has gained greater and greater acceptance. They are now on the verge of a major breakthrough to climax the company's efforts in their behalf, since the release of their hit single, 'Uneasy Rider.'"

Another young talent upon whom The Buddah Group in concentrating its attention is Michael Wendroff. "Wendroff's first album, released last year, was very well received by radio stations and critics even though sales were not heavy. With his second album, to be released shortly," Kass added, "we are very hopeful that he will achieve the status of one of our major artists."

Two other areas also reflect the concerted energies of Buddah's staff. The first is comedy. In this area, albums by David Frye and Robert Klein are enjoying strong sales and critical acclaim. The second is the area of motion picture soundtracks. "As, of course, is very

Zappa Zaniness



Warner Blvd. was the scene of much festivity last week when DiscReet Records president Herb Cohen and vice president Harold Berkman surprised the folks at Warner Bros. by hiring a 50 piece marching band to parade in front of the building. Reason for the celebration was the success of Frank Zappa's latest lp, "Apostrophe." On hand with Zappa (right) and the Mothers was LA's own Ed Barbar (left) who acted as MC.

well known," Kass observed, "'Super Fly' was a tremendous success for us. In this tradition, we have followed, this year, with the gold album 'Claudine,' Gladys Knight & the Pips' first motion picture soundtrack."

In line with the policy of fewer releases with greater follow-through, Kass said that The Buddah Group has conscientiously reduced its roster to allow for greater concentration on the most successful and also the most promising of its artists. "In the last six months," noted Kass, "we have concluded five major signings that we intend to back to the fullest extent. On the first two of these, Les Variations and Isis, who have both released albums in the last months of this fiscal year, we are already beginning to see the results in sales. Jim Weatherly, whose signing was announced a few months ago, will release his first single and album in June. The west coast group Coven are completing their first and very exciting 'concept' album to be released in July." In addition, Kass noted that the Broadway star Ben Vereen had been signed in the last few weeks of fiscal 73/74, and is currently at work on material with producer/arranger Tony Camillo.

"Turning to the second major area of our policy," Kass continued, "I believe we have been very successful in developing the creative potential of our key staff members. Lewis Merenstein, vice president and general manager of the company, has been my right-hand man in the execution of these policies, and he has been instrumental in the high degree of success. With his aid and imagination, we have managed to consolidate various areas of activity under one individual. By eliminating positions of marginal importance, we have extended the areas of responsibility of the key members of our promotion, sales, advertising and publicity staff, with the result that there is a much greater degree of coordination. The result," Kass reflected, "is a unified and more effective personnel, though it is actually numerically smaller."

Summing up, Kass stated: "Comprehensively, the fine results of this year have been due to a tremendous team effort. Buddah, I believe is characterized by the fact that every person feels real concern not only for the company but for each other.

"For the coming year," Kass concluded, "we expect, and have budgeted, large increases in sales and in profits. These expectations are based on the continued success of our established artists, and on our confidence in making major artists of the new talent recently signed."

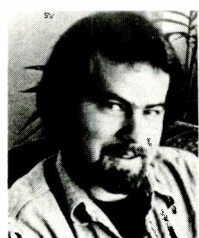
AM ACTION

(Compiled by the Record World Research Department)

■ **Dave Loggins** (Epic). "Please Come To Boston," which was first mentioned here weeks ago, is now exploding nationally. It moved 33-29 WIXY, 18-16 WSAI, 26-24 WRKO, 12-11 WDGY, 9-7 WCOL, is still #1 at many stations in Tennessee and was added this week at: WQAM, WHBQ, WFIL, KLIF and WQKI.

Blue Magic (Atco). This r&b crossover smash sounds like a ballad by the **Stylistics** and appears to be on the verge of achieving the same success as "You Make Me Feel Brand New." It moved 14-5 WIXY, 28-19 WTIX, 23-14 13Q, 16-12 WRKO, 21-19 WHBQ, 17-13 CKLW, HB-26 WFIL, 18-16 KSLQ, 23-17 WAKY and picked up major additions at: KHJ, KFRC, WOKY, WCFL and WABC.

Roberta Flack (Atlantic) appears to have a record which will build throughout the summer and shows the potential of being one of her biggest hits ever. It moved 25-23 KFRC, 30-24 WDGY, 33-24 WCOL, 28-26 WAKY and was added at WOKY, CKLW and WSAI.



Dave Loggins

Paper Lace (Mercury) remained #1 at both WSAI and KJR, made tremendous gains in every market where it was being played and picked up new play at: 13Q, KFRC, WDGY, KILT, WCFL, KSLQ and WAKY. It is interesting to note that in recent months, Mercury has been making a move toward becoming a label with consistent hit product.

Current successes for the label include **Paper Lace** and singles and albums by **Bachman-Turner Overdrive**, **Tom T. Hall** and the **Ohio Players**.

Chicago (Columbia). "Call On Me," the second hit from "Chicago VII," jumped 28-16 WDGY, 23-16 WFIL, 30-24 KIMN, 36-29 WCOL and was added at: WQAM, WRKO, KSLQ and WAKY.

Johnny Bristol (MGM). This record is exploding both pop and r&b, making positive jumps everywhere and picking up many new additions each week. The major move was 37-32 this week at WCFL and additions at: WIXY, WSAI, KILT and WAKY.

Three Dog Night (Dunhill). The second hit from their "Hard Labor" lp picked up major additions again this week including: WIXY, 13Q, WDGY, WCOL and KJR.

Paul Anka (UA). A beautiful ballad continues to bring Anka back into the limelight. It picked up major additions this week at: KJR, WFIL, WCOL and WIXY. All signs indicate that this will be a super smash record which will send teenage girls flocking after Paul.



Billy Preston

Jim Stafford (MGM). "Wildwood Weed," the fourth single from Jim's lp, will be his fourth straight success. It is already top ten at KJR and was added this week at: WSAI, KLIF, WQXI and WCFL.

Crossovers

Billy "Crash" Craddock (ABC). This country smash is now making significant pop inroads. It moved 38-29 KLIF, was added at KIMN, KJR, WBBQ, KNDE and WLOF and is also being played at: KILT, WKY, KFJZ, KJRB, KING and many, many secondaries.

(Continued on page 57)

Governor Names Denver Colorado Poet Laureate

■ Colorado Governor John D. Vanderhoof, in an official executive order, proclaimed the week of June 24-30 "Welcome Back Home Again," John Denver Week.

Simultaneously, Governor Vanderhoof has proclaimed John Denver as poet laureate of Colorado.

Concert Series

Coincidental with the Governor's proclamation John Denver opened up a four night concert series (June 27-30) in Red Rocks, Colorado, playing outdoors in a 250 million-year-old natural amphitheater.

Mott-Mania



As part of a special promotion campaign in St. Louis, radio station KSLQ introduced "Mott-Mania" via high schools and shopping centers where a give-away program was initiated. Buttons, tee-shirts and posters were handed out in the various centers by the radio station's bus. This was all part of a major program to promote Mott's current lp, "The Hoople." Pictured from left are John Sink, sales representative for radio KSLQ; Gary Bridges, program director for KSLQ; Roy Wunsch, Columbia promotion manager in St. Louis; Dave Swengros, Columbia salesman in St. Louis; and bus driver.

RCA Regional Meets

■ NEW YORK—RCA Records concluded a series of five regional field sales and promotion meetings for its staff on July 1.

The one-day meetings were held at the Sheraton Mockingbird in Dallas, the Admiral Benbow Hotel in Atlanta, the Cherry Hill Lodge, New Jersey, the Sheraton Motor Hotel in Chicago and the Queen Mary Hyatt Hotel in Long Beach, Cal.

The Long Beach meeting for sales and promotion men from the Denver, Seattle, San Francisco regions
(Continued on page 56)

Martha Moves In



Seen dropping in at Record World's Los Angeles offices was MCA Records artist Martha Reeves (left), whose new album was just released. Also pictured are RW's Spence Berland and Linda Grey of Levinson Associates Public Relations.

DFK Sets Zavaroni Promotion Campaign

■ NEW YORK—DFK, an advertising, marketing and sales promotion agency, has announced the launching of an extensive advertising campaign for Stax recording artist Lena Zavaroni. The 10 year old singer is currently in the United States making personal appearances and promoting her album, "Ma! He's Making Eyes At Me."

The campaign, the company says, is geared to reach "the consumer from 6-60," and includes billboards, print ads and television spots. In addition, the company designed Ms. Zavaroni's album cover.

Cossette Names 18 For Song Festival

■ LOS ANGELES—Eighteen names have been set thus far for the "First American Song Festival," according to executive producer Pierre Cossette, who will tape this first annual event in Saratoga Springs, New York as an ABC-TV special.

Talent set by Cossette to perform original works submitted by an estimated 60,000 entrants in six categories of music (gospel, rhythm blues/soul, country, folk, rock and pop) will include: Loggins & Messina, the Pointer Sisters, Helen Reddy, Paul Williams, Roger Miller, Henry Mancini, Jose Feliciano, the Oakridge Boys, the Spinners, Molly Bee, Richie Havens, Glenn Yarbrough & the Limelites, the Hagers, the Righteous Brothers, Reverend Cleveland, Sarah Vaughn, Wolfman Jack and Lettermen.

Tape dates for the 90-minute special will encompass highlights of the four-day event (August 30 to September 2) which marks the initial time any song festival has been staged in the United States.

"The First American Song Festival" will be produced and directed by Perry Rosemond; Rod Warren will script. Rich Zarro is associate producer for the Pierre Cossette Company production.

Record World en Argentina

By ROBERTA VICTOR CICUTA

■ Se acaba de editar en España el segundo disco simple de **Juan Eduardo**: "Adonde Irias, Adonde Vas," y como acople: Te Dije Que Te Quiero," ambas obras son del mismo **Juan Eduardo**.—

Adolfo Pino, Presidente de la RCA Argentina, ya ocupa el cargo de Director General de la RCA Brasil, con retención del cargo en nuestro país.—

Pino, permanecerá cada mes, 25 días en Rio De Janeiro y el resto en Buenos Aires. Manteniendo en esta el actual "staff" bajo la dirección del Ingeniero Horacio Bulnes. Los integrantes de la Camara Argentina de Productores de industriales de Fonógramas concurrir en pleno Ministerio de Comercio. En el curso de la reunión con el titular de la cartera y una vez establecidas las distintas denominaciones del vinilo usado para el prensado de discos. Las mismas fueron leberadas de sus recargos a la importación. Esto, será totalmente factible con la firma del Ministerio de Economía y por consiguiente se estima que en el plazo de sesenta días, el rubro pasta en la indútria del disco estará por fin solucionado.—

Viajó a Europa el Presidente de Sicomericana y a su vez Presidente de la Cámara Argentina del Disco, señor **Nestor Selasco** . . . CBS acaba de inaugurar sus nuevos estudios en la calle Paraguay 1583 en Buenos Aires para la grabación en 16 canales . . . Estuvo actuando en un Cafe-Concert de esta ciudad la personal cantante brasileña **María Creusa**. Su visita concidió con el lanzamiento por parte de la RCA de su nuevo álbum: "Te Dije Adiós."

Gilbert Becaud desde Francia, arribó para dar recitales exclusivos

en un teatro de esta capital y shows de TV . . . Gran jira americana de **Los Iracundos**. Estuvieron en los EEUU, dando recitales en New York; para luego realizar un compendio latinoamericano comenzando por Guatemala, siguiendo por Honduras; San Salvador; Nicaragua; Costa Rica; Panamá; Ecuador; Venezuela; Perú y Bolivia. Todo este periplo americano finalizará a fines de julio . . . Acaba de grabar en Inglés en Rio de Janeiro, Brasil; **Quique Villaneuva**, los temas "Te Quiero Mucho" y "Quedate Aquí." Estas versiones ya fueron editadas en el Brasil.—

Microfon, mediante un comunicado de prensa aclara sobre la versión musical del tema "Boquitas Pintadas," de la película homónima. A los efectos de evitar malentendidos se señala que el tema original de dicho filme pertenece a la autoría del maestro **Waldo de Los Rios**, tanto en la versión de este como en la vocal de **Raul Lavie**. Se aclara, que se agregaron ocho compases de la melodía "Rubias de New York," perteneciente a **Carlos Gardel** y **Alfredo Le Pera**; para lo cual Microfon realizó acuerdos correspondientes en SADAIC para el pago de los derechos autorales que correspondan. De esta manera, se aclara, que no se trata de una versión libre sobre un tema conocido sino de un tema musical original—"Boquitas Pintadas"—con una intercalación de ocho compases de "Rubias de New York;" guardando todas las prescripciones que marca la ley a este respecto.—

Partió para realizar una jira por distintos países de Centro-america **Elio Roca** . . . Estuvo **Armando Manzanero** en Buenos Aires, dando
(Continued on page 48)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ ¡Uno lucha porque sabe tiene que luchar! . . . Salta obstaculos . . . Se enfrenta a intereses ya cristalizados por la práctica . . . ¡Se deprime! . . . Se da y se encuentra Ve a los amigos agigantarse en enemigos cuando no les hace el juego . . . Se proyecta a los cuatro rincones porque no hay sustituto para el contacto personal . . . Se cansa . . . Se obstina . . . Se deprime . . . Pero sigue. ¿A veces sin saber porqué? . . . pero se sigue. El final mil veces por aventurarse en no aceptar

favores y temblar ante la posibilidad de perder lo ya obtenido . . . Fiebre, dolor y tortura. De repente, ya casi convencido de que la verdad fija ya casi no era verdad por la lucha de los intransigentes, se abren las flores y la vida recupera su objetivo. Ya se sabe que se ha triunfado por obstinado en una verdad. Y entonces se ve regresar a viejos amigos. Los que luchan enfrente se unen al paso. Los venenosos caen abatidos por el efecto del propio veneno y ya ni el antídoto de la mentira les protege. ¿Será esto triunfo? . . . No me suena a triunfo, sabe a otra cosa que no reconozco pero deleita. No me suena triunfo porque uno lucha porque sabe que tiene que luchar y el triunfo se convierte en un paso más entre todos los que se tienen que seguir andando.

Reciban los Sres. **Bob Austin** y **Sid Parnes** mi mayor estimación y agradecimiento ante el nombramiento recaído en mis hombros como Vicepresidente de **Record World** y para todos aquellos que de 100 formas distintas me han hecho llegar felicitaciones mi mayor apreciación. El movimiento se demuestra andando . . . ¡Andamos!!!



Larraalde y Bulnes

Rabinowitz, Vicepresidente, Internacional Publishing y A&R de CBS Record International. **Sol** considera que este sencillo puede convertirse



Ned y Fundora

en un "crossover" a Pop en el mercado norteamericano. La campaña promocional comenzará en Texas, California y Chicago . . . **Fernando Falcón** de Argentina ha sido designado representante de Copacabana y Beverly en la Argentina con oficinas en Montevideo 174 4to. Piso C. **Fernando** comenzará inmediatamente la promoción del gran talento brasileño **Nelson Ned**, que acaba de triunfar plenamente en el Carnegie Hall de Nueva York la semana pasada. Otro talento que recibirá fuerte promoción de Beverly es **Paulo Sergio** en su interpretación de "Hice" en castellano. Todas las licenciadas Beverly han iniciado la gran campaña promocional que situará también a este artista a la altura de **Nelson Ned**, que ya es éxito impresionante en toda Latinoamérica . . . **Mocedad de América** en producción brasileña de **Sam** está ocupando buen porcentaje de ventas en Brasil. "Eres Tú" por **Mocedades** representada en Brasil por RCA está llevándose también ventas muy interesantes . . .

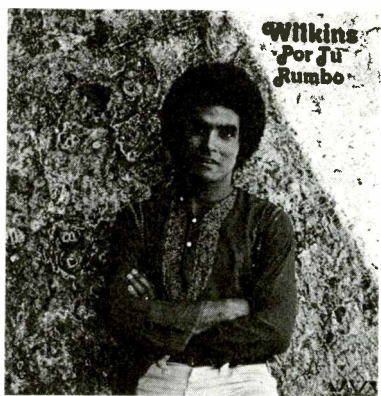
Recibió **José Larraalde** de manos del Ingeniero **Horacio Bulnes**, Sub-Gerente General de RCA Argentina, un nuevo Disco de Oro por las ventas de su LP titulado "Pa' que Dentre" . . . Tuve la satisfacción de entregarle a **Nelson Ned** un Disco de Oro extendido por UA Latino, durante el Recital del talento brasileño en el Carnegie Hall. **Arturo Saíz** de UA Latino fué el organizador del Festival que rodeó de triunfos a **Nelson** . . . Mis felicitaciones a **René Romillo**, nuevo ejecutivo de

Rene Romillo

(Continued on page 47)

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LATIN AMERICAN HIT PARADE

New York (Salsoul)

By JOE GAINES—WEVD

1. **NO HAY AMIGO**
ORCH. HARLOW—Fania
2. **AVISALE A MI CONTRARIO**
ROBERTO ROENA Y SU APOLLO SOUND
—International
3. **ORGULLOSA**
ISMAEL RIVERA—Tico
4. **MUJER MIA**
JOE BATAAN—Mericana
5. **LA ESCALERA**
CHEO FELICIANO—Vaya
6. **MI MUJER PIDE MAS**
NACHO SANABRIA—Borinquen
7. **ASI NO SE QUIERE A NADIE**
TIPICA 73—Inca
8. **VO SO**
WILLIE COLON—Fania
9. **NO HACE FALTA PAPEL**
THE CESTA ALL STARS—Cesta
10. **EL KIKIRIKI**
ORCH. COLON—Rico

Mexico

By VILO ARIAS SILVA

1. **PERDONAME**
ESTRELLITA—Cisne Raff
2. **EL DIA QUE ME QUIERAS**
ROBERTO CARLOS—CBS
3. **DEJAME CONOCERTE**
JOSE JOSE—RCA
4. **COMO SUFRO**
LOS BABY'S—Peerless
5. **ESPEJISMO**
JUANELLO—CBS
6. **LAGRIMAS Y LLUVIAS**
ESTELA NUNEZ—RCA
7. **MI CORAZON NO SE VENDE**
PINA NEVAREZ—Peerless
8. **MARIA MARIA MARIA**
CESAR COSTA—Musart
9. **¿Y TU PALETA?**
ANTONIO ZAMORA—Capitol
10. **LLEGARA LLEGARA**
JOSELES—RCA

Puerto Rico

By WKVM

1. **QUE TE PASA A TI**
ISMAEL RIVERA
2. **NO HAY AMIGO**
ORQUESTA HARLOW
3. **PA LANTE OTRA VEZ**
TOMMY OLIVENCIA
4. **MEDLEY**
DANNY RIVERA
5. **HOMENAJE A RAFAEL**
VICTOR AGUILAR
6. **ME ESTA DOLIENDO EL ALMA**
LOS SELECTOS
7. **AMOR EN LA ESCUELA**
RICARDO RAY
8. **DEJENME SI ESTOY LLORANDO**
LOS ANGELES NEGROS
9. **MI GUITARRA**
ORQUESTA ZODIAC
10. **TEMES**
VITIN AVILES

Argentina

By ROBERTO VICTOR CICUTA

1. **EL HIJO QUE ME PROMETISTE**
LOS LINCES—RCA
2. **NOSOTROS DOS Y NADIE MAS**
QUIQUE VILLANUEVA—RCA
3. **COMO NO VOY A QUERERTE**
LOS PRADOS—CBS
4. **PROPUESTA**
ROBERTO CARLOS—CBS
5. **PORQUE TE AMO MAS QUE A MI**
JUAN MARCELO—RCA
6. **MUJER**
MANOLO GALVAN—RCA
7. **MI AMOR SEGUI BAILANDO**
CACHO CASTANI—Phonogram
8. **EL ANFITRION**
MARVIN HAMLISCH—Odeon
9. **TIENES 16 AÑOS**
RINGO STARR—Odeon
10. **TEMA DE AMOR**
LOVE UNLIMITED ORCHESTRA—Microfon

Miami

By WQBA

1. **A DONDEQUIERA**
MARCO ANTONIO MUNIZ
2. **YO LO COMPRENDO**
ENRIQUE CACERES
SOPHY
3. **DIME SENOR**
MOCEDADES
4. **MANANA**
CONJ. UNIVERSAL
5. **EL DIA QUE ME QUIERAS**
ROBERTO CARLOS
6. **JUGUETE**
TIPICA NOVEL
7. **MENTIRAS MENTIRAS**
ROBERTO LEDESMA
8. **Y TE HAS QUEDADO SOLA**
LOS IRACUNDOS
9. **PONTE A LA MODA**
VINCENTICO VALDES
10. **BUSCAME**
SERGIO Y ESTIBALIZ

New York (Popular)

By EMILIO GARCIA

1. **QUE VOY HACER CON ESTE AMOR**
HILDA MURILLO—Remo
2. **HAPPY BIRTHDAY MY DARLING**
NELSON NED—UA Latino
3. **ME CASO EL SABADO**
VICENTE FERNANDEZ—CBS-Caytronics
4. **YO LO COMPRENDO**
MARCO ANTONIO MUNIZ—Arcano
5. **UNA NOCHE POR MES**
SOPHY—Velvet
6. **SIEMPRE ESTOY PENSANDO EN ELLA**
LEO DAN—CBS-Caytronics
7. **ROMPAMOS EL CONTRATO**
PELLIN RODRIGUEZ—Borinquen
TEDDY TRINIDAD—International
8. **MEDLEY**
DANNY RIVERA—Velvet
9. **DONDE QUIERA QUE ESTES**
TANIA—Top Hits
10. **TEMES**
VITIN AVILES—Alegre

Nuestro Rincon (Continued from page 46)

Caytronics Corp. de Nueva York. René reportará directamente a Rinel Sousa, vicepresidente de la empresa a cargo de relaciones públicas, promoción y publicidad . . . Tomó Alhambra Records de Puerto Rico la distribución del sello Sound Triangle para Puerto Rico. Sound Triangle es producido en Miami, Fla. por M&M Records de Manolo Matos. También me anuncia Alhambra en Estados Unidos el próximo lanzamiento de Leonel Vaccaro en producción realizada España . . . Todas las empresas licenciadas de RCA participarán fuertemente en la promoción unisona de Larry Moreno con "La Más Hermosa Tentación" y "Nos Prometimos." Es de suponer que el gran talento en la composición e interpretación argentino verá todas las plazas abiertas a su talento en pocos días . . . Nombrada Elisa Carmenatty Directora de Publicidad de Coco Records, quien me anuncia el próximo festival de Eddie Palmieri en el Central Park de Manhattan el día 5 de Julio. La WBNX de Nueva York está copatrocinando este evento . . . Rondador lanzó en Ecuador a Sonia Silva con "Dulce Amor" tema original de Celso Heredia y "Vecinita" también d el mismo autor . . . Fonodiscos (Discos Fonográficos Panameños S.A. y su Gerente General Carlos Alvarado me invitan a la inauguración de sus nuevas oficinas y planta de discos. Lamenté no poder asistir por compromisos contraídos con antelación. ¡Felicidades Carlos! . . . Y ahora . . . ¡Hasta la próxima!

Record World en Venezuela

By RAFAEL FUENTES JR.

■ El cantante venezolano Rudy Marquez, quizás el más popular en estos momentos, emprenderá próximamente una jira artística por varios países latinoamericanos, comenzando por Colombia. Rudy, quien también está abarcando el mercado de Nueva York, se ha impuesto internamente con su versión del tema "Mi razón," original de Demmis Roussos . . . Recientemente cumplieron actuaciones en esta capital tres cantantes argentinos: Elio Roca, Leo Dan y King Clave. Todos tuvieron aceptación, pese a que a Clave se le conocía solamente como compositor . . . Definitivamente, el Festival Mundial de la Nueva no irá este año. Y es probable que no vaya más. El presupuesto le jugó una mala pasada a su creador, el maestro Aldemaro Romero . . . Las fábricas venezolanas de discos comenzaron a trabajar un nuevo sistema de impresión. La pasta es de una estructura sumamente frágil y da un sonido raramente nítido . . . Hoy en día existe en Venezuela una dura competencia entre las emisoras radiales. Todas han reacondicionado sus equipos técnicos y humanos. Sensacion, Mundial y Ondas Populares, son las que prometen ir a los primeros lugares de sintonía . . . Próximas visitas a este territorio:

Grupo Punto Seis (Chiquilina), Engelbert Humperdick, Palito Ortega, los Iracundos, Helene, Claudia, etc. . . En lo que respecta a ventas, el brasilero Roberto Carlos se ubica en el—primer lugar con su versión de "El día que me quieras." Le sigue Paul Anka con "Déjame conocerte." Más atrás, Barry White, con su "Rapsodia en Blanco" . . . El Problema de vinyl, aparentemente está solucionado en nuestro país. Por lo menos, ninguna, de las compañías que operan aquí, se han quejado de la carencia de este producto químico. Ojalá estén viviendo la realidad, porque la crisis es mundial . . . Regresó de un—largo viaje Luis Rivere Bruzual, actual Gerente de Producción del Sello Velvet. Al parecer, le fué de lo mejor. Dentro de pocos días lanzara al mercado quince nuevas producciones . . . Jorge Rencoret ya se hizo cargo de la dirección en Venezuela del Sello RCA. Hay muchas innovaciones y planes que, de llevarse a cabo, serán de verdadero impacto.—

Extraordinario fué el debut en el Hotel Tamanaco del cantante francés Gilbert Beaud. Llenó durante dos noches consecutivas este prestigioso recinto. Por cierto, el ídol. de Francia no actuó para la televisión local. ¿Las razones . . . ? (Continued on page 49)

It had been ten years of hard work. It was a matter of jumping over all kinds of obstacles. It had not been easy but was enjoyable—every part of it. To be appointed as vice president of Record World is a great honor for this writer and a great goal accomplished. My deepest appreciation to Bob Austin and Sid Parnes for this action. To all friends that have congratulated me, in every possible way, accept my gratitude. I will keep working as hard as possible in order to make good my appointment as VP. And also my thanks to the whole Latin record industry and my colleagues at Record World, without whom it couldn't have become a reality.

Caytronics is releasing this week a single by Christ Montes in which he performs "Ay No Digas" b/w "Alguien Te Quiere." Sol Rabinowitz, (Continued on page 49)

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TICO-ALL-STAR ALL STARS PRONTO LLEGARAN

En Argentina (Continued from page 46)

recitales . . . **Ima Constanzo**, una de las más importantes concertistas de guitarras argentinas fué premiada por la revista especializada de música clásica "Buenos Aires Musical," en el rubro Intérpretes Argentinos, por la edición del álbum: "Turina Música Para Guitarra," editado por Microfon . . . Se acaba formar la empresa Disfal SRL., con "offices" en la calle Montevideo 174,4° piso en Buenos Aires. La misma se encargará de la edición y distribución de la nueva etiqueta Samantha, dirigida por **Fernando Falcon**. La primer edición de este

nuevo sello será el hit actualmente en Centroamérica y New York Latino de **Nelson Ned**: "Happy Birthday, My Darling" con licencia de Copacabana de Brasil.

Sabu

Acaba de firmar un suculento contrato con la Polydor brasileña el intérprete local **Sabu**. Grabará en exclusividad canciones en portugués y realizará en la TV carioca recitales en vivo cada seis meses . . . Para cumplir una serie de contratos en Europa, partió el compositor y director **Atilio Stampone**. Los mismos se extenderán por un período de seis meses, actuando con su Octeto de Tango en Suiza; Alemania y la Union Soviética . . . Como un efecto inmediato de la ascensión de Adolfo Pino como Presidente de la RCA de Brasil, se concretará en breve la llegada a Buenos Aires de varias figuras de ese país para realizar grabaciones. Los confirmados son los intérpretes **Sergio Reis**; **Altemar Dutra** y **Antonio Marcos**. A su vez se anuncia en las oficinas de prensa de la RCA, las próximas visitas de **Juan Bau**; el grupo **Barrabas** y **Camilo Sesto**, todos desde España . . . Se anuncia la visita de **Sandro** a Brasil para dar un recital en la TV de la ciudad de San Pablo y próxima "tournee" por México y Venezuela . . . RCA acaba de lanzar el nuevo single del cantautor local **Larry Moreno** con el tema "Nos Prometimos." Creemos firmemente en el suceso para el mercado latino de esta nueva creación del personal intérprete. ¡Alerta RCA de toda Latinoamérica, se viene este nuevo suceso!!!

Martin Fierro

En la próxima entrega daremos un detalle integral de los más destacados programas radiofónicos premiados con el premio **Martin Fierro** entregado por APTRA (Asociación de Periodísticas de Radio y Televisión de la Argentina).



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ABC Leisure (Continued from page 6)

scheduled to open August 1, 1974; Two in Birmingham, Ala. — one to open August 6, 1974, and another to open about August, 1975. Phoenix, Ariz., with opening scheduled for about October, 1974.

All will be what Franklin describes as "complete sound" stores, meaning each will contain a complete inventory of records and tapes, a full selection of stereo components and consoles, portable radios, television sets, tape records, sheet music and books, musical instruments and accessories.

Franklin said the Orlando store

will be in the Altemonte Mall, currently under construction in Altemonte Springs at the northern edge of the city. He disclosed that the first Birmingham store is slated for the Brookwood Village Mall now being built some four miles south of the city proper. The second will be in the Century Plaza Shopping Center scheduled for an area at U.S. Highway 78 and Oporto Road. The Metrocenter will be the name of the new mall that will contain the Wide World of Music store on Black Canyon Highway in Phoenix.

RECORD WORLD LATIN AMERICAN ALBUM PICKS

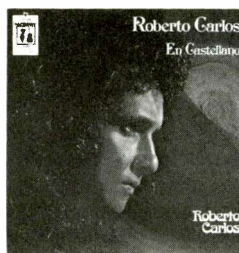


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Sounds of the Caribbean SLP 741

Excelente repertorio de merengues interpretados con clásicos toques dominicano y haitiano. Entre otros "Bailen Todos," "Merengue Portpurri No. 4," "Merengue a la Tirolesa," "Así es el Merengue" y "Dolorita." No se acreditan autores.

■ Excellent package of typical merengues with that Dominican and Haitian touch. "Botate la Bola," "Mariquita la Moderna," "Gratey, Dame la Mano," more.



EN CASTELLANO

ROBERTO CARLOS—Caytronics CYS 1404

El triunfador intérprete brasileño en un repertorio cargado exitoso. Entre otros su éxito internacional "El Día que me Quieras" (Gardel-LePera). También "Propuesta" (Gertulio Cortes-McCluskey), "Rutina" (R. Carlos-E. Carlos) y "Sueño Lindo" (M. Duboc-C. Colla-McCluskey).

■ Roberto Carlos is smashing everywhere with "El Día que me Quieras" contained in this album. Also "El Hombre" (R. Carlos-E. Carlos), "Palabras" (R. Carlos-E. Carlos-McCluskey) and "Actitudes" (G. Cortes-McCluskey).

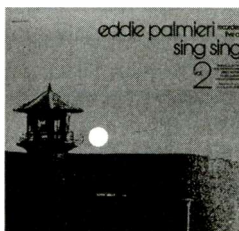


LATIN-SOUL-ROCK

FANIA ALL STARS—Fania SLP 00470

Grabación en vivo en el Yankee Stadium, Roberto Clemente Coliseo y en el Good Vibrations Studio. Los Fania All Stars se lucen más que nunca aquí. "Chanchullo" (G. Wilson), "Mama Güela" (T. Rodriguez), "Soul Makossa" (M. Dibango) y "Congo Bongo" (L. Harlow).

■ Album recorded live at Yankee Stadium, Roberto Clemente Coliseo and Good Vibrations Studio. The Fania All Stars are here at their best! Wow! "El Ratón" (Ch. Feliciano), "Smoke" (D. Ervin) and "There You Go" (E. Starr).



RECORDED LIVE AT SING SING NO. 2

EDDIE PALMIERI—Tico CLP 1321

Grabación en vivo en Sing Sing en su volumen 2. Gran mezcla y ambiente! "Vámanos Pa'l Monte" (E. Palmieri), "Mi Mujer Espiritual" (E. Palmieri), "Somebody's Son" (E. Palmieri-J. Norman) y "Diecisiete Punto Uno" (E. Palmieri).

■ Recorded live at Sing Sing Vol. 2 is great material that sells. Eddie is at his best! "A Rifle, a Prayer," "Calle de la Veracruz" (S. Valverde) and "My Spiritual Woman" (E. Palmieri).

Nuestro Rincon *(Continued from page 47)*

vice president, international publishing and a&r for CBS Records International, is really excited about it and thinks that it could become a pop crossover. Promotion will immediately start on California, Chicago and Texas . . . **Fernando Falcon** had been appointed representative for Copacabana and Beverly from Brazil in Argentina. His offices will be located at Montevideo 174 4th Floor C., Buenos Aires. Fernando will immediately start the promotion of **Nelson Ned** and **Paulo Sergio** in Argentina . . . **Mocedad de America** produced by **Sam** in Brazil is selling big "Eres Tú." This theme by **Mocedades** from Spain is selling big in that country . . . **José Larralde** was awarded a gold record by Ing. **Horacio Bulnes**, sub-manager of RCA in Argentina, for his strong sales of his album "Pa' que Dentre" . . . I had the pleasure of presenting **Nelson Ned** a gold record at Carnegie Hall last week for his great achievements on UA Latino label and his great sales. **Arturo Saiz**, promoter of his Festival at Carnegie Hall, did a terrific job in organizing it . . . My congratulations to **Rene Romillo**, recently appointed as an executive for Caytronics Corp. in New York. Rene will report directly to **Rinel Sousa**, vice president in charge of public relations, publicity and promotion for the enterprise . . . Alhambra Records of Puerto Rico will distribute in the island all records from Sound Triangle, produced by **Manolo Matos** in Miami, Fla. . . . Also on this label, an album by **Leonel Vaccaro**, produced in Spain, will be released shortly in the market . . . All RCA licensees are planning to release simultaneously "La Más Hermosa Tentación" b/w "Nos Prometimos" by **Larry Moreno**, in order to break this artist as a big winner in all Latin America. Good! . . . **Elisa Carmenatty** had been appointed by Coco Records in New York, as advertising director. Elisa is announcing a new festival by **Eddie Palmieri** which will take place on July 5 at Central Park in Manhattan. WBNX is sponsoring this great event . . . Rondador released in Ecuador a new talent. **Sonia Silva** will be promoted via "Dulce Amor" and "Vecinita" . . . Fonodiscos invited me for the inauguration of their new offices, facilities and pressing plant in Panama. My apologies to **Carlos Alvarado** for not attending, due to previous commitments that kept me travelling for one month. And that's it!

Dee-Lightful



MCA Records president J.K. "Mike" Maitland (left) seems extremely pleased by the reception given Kiki Dee (center) as she kicked off an extensive U.S. tour in Chicago recently. Appearing with Maitland and Kiki is John Reid, Elton John's manager. Kiki is Elton's protege and was introduced to the U.S. by the Beach Boys.

En Venezuela

(Continued from page 47)

!Dinero . . . ! La popular cantante **Tania** firmó un jugoso contrato con Venezolana de Televisión, Canal 8. Anteriormente venía actuando con bastante éxito en los programas musicales del Canal 4 . . . **El Gran Combo** sigue batiendo record de ventas en todo el país. En estos momentos suenan insistentemente con la canción "Lamento Jíbaro" . . . Definitivamente, el español **Camilo Sesto** se ha impuesto fuertemente en Venezuela. Su primer long play ha sido un verdadero impacto . . . ! Es tode por ahora, será hasta la próxima.

Gortikov Statement

(Continued from page 6)

for recording interests, compared to other constituents. "Publishers will profit from mechanical license fee gains, and broadcasters will raise their income base through new Cable TV income. But our own industry will only pay out funds if we can secure this Performance Right."

The impact on broadcasters will be modest, according to Gortikov, since the Senate Judiciary Committee substantially cut back the proposed Performance Royalty rates to about half of the level in the original bill. He also observed that the projected royalty rate for broadcasters will be only one-fourth of that currently paid to music publishers and composers.

Gortikov particularly lauded the support for the program currently being afforded by AFM, AFTRA and AFL/CIO. "These organizations are zealously working for the interests of their constituents along with RIAA," he said, "and all of these efforts can be reinforced by a groundswell of contact by individuals and companies."

The action requested by RIAA in behalf of the Performance Royalties Section 114 of S.1361 is as follows: Write, wire, or call every U. S. Senator with whom you have contact; tell them why you need their support in behalf of Section 114 of S.1361; and do it now.

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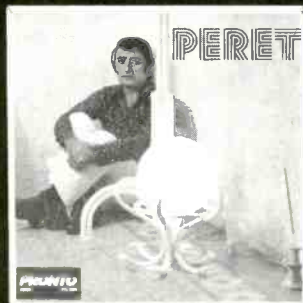
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Capitol Caps July With Harvest Month

■ LOS ANGELES — Harvest Month highlights Capitol Records' July release, announced Brown Meggs, CRI's executive vice president and chief operating officer. Kicking off Harvest Month will be the release of Syd Barrett's two solo albums, "The Madcap Laughs" and "Barrett." Barrett was one of the founding members of Pink Floyd.

German and Dutch

From Germany comes Triumvirate and their initial U.S. release on Harvest, "Illusions On A Double Dimple" and from Holland is the first U.S. album for Kayak, "See See the Sun."

On Capitol releases include Connie Cato's debut album, "Super Connie Cato;" a first from the Phantom entitled "Divine Comedy;" a repackaging from Frank Sinatra, "One More For The Road;" and the first album by Golden Earring, of the same name, is being reissued. The release is scheduled to ship July 8.

Song Films from Capitol

■ LOS ANGELES—Capitol Records has signed The Film Factory, Hollywood, to produce two song films. One features the Righteous Brothers and their "Rock and Roll Heaven" hit. The other is for Andy Kim's single, "Rock Me Gently."

ABC Chart Performance

(Continued from page 4)

thing;" Sherry Bryce's "Treat Me Like A Lady;" Jim Glaser's "Fool Passin' Through;" Mel Tillis & Sherry Bryce's "Don't Let Go;" Sue Thompson's "Making Love To You Is Just Like Eating Peanuts;" Roy Acuff's "Old Time Sunshine Song;" and Roy Acuff Jr.'s "California Lady." All shipments were made by Phonodisc, MGM's distribution facility.

MGM Shipping Big

(Continued from page 4)

ber" 17), Jim Croce's "Working At the Carwash Blues" (35), Rufus's "Tell Me Something Good" (39), Lamont Dozier's "Fish Ain't Bitin'" (62), Billy "Crash" Craddock's "Rub It In" (68)—having crossed over from country just last week, and Three Dog Night's new single, "Sure As I'm Sittin' Here," breaking in as Chartmaker of the Week at 73.

The other Top 100 tunes to ABC's credit this week are Jimmy Buffett's "Come Monday" (30) and Three Dog Night's last single, "The Show Must Go On" (53).

Three Dog Night, Steely Dan and Jim Croce also figure on the Album Chart, with Rufus ("Rags to Rufus") joining the upward march this week.

UA Music Inks Castle



Pensively addressing the camera's eye are (from left) songwriter David Castle, newly signed to United Artists Music; Wally Schuster, vice president, UA Music; and UA Music's Eddie Chorán. UA Music plans to use Castle's extensive background in the pop and motion picture area.

Cohen & Assoc. Open New Offices

■ SAN FRANCISCO — Steven Cohen & Associates have announced the opening of offices at 60 Brady Street in San Francisco. The staff, which includes Colin Easton and Patrick Ryan, deals with concert production, with specialization in lighting and technical aspects. Their associates are Capron Lighting in Boston, ESP Lighting in London and Northwest Sound in Portland and Seattle. Steven Cohen & Associates can be reached at (415) 861-0764.

CLUB REVIEW

Dirt Band Dynamic At the Troubadour

■ LOS ANGELES—Being at a Nitty Gritty Dirt Band (UA) performance is like being in the middle of a hoedown or barn dance. In fact, not being able to get up and dosie-doe at the Troubadour was one of the only disadvantages at their recent stint there. With Vassar Clements, Doug Dillard and Chris Darrow sitting in with the group for various numbers, the whole performance took on the feeling of a family gathering, with some of your favorite relatives taking a musical turn. Most of the numbers were familiar Nitty Gritty songs, but who can resist the toe-tapping strains of the fiddle, banjo and harmonica? Certainly no one in the audience at the Troubadour could, keeping the group playing for an extra long set.

Opening the show was Steve Martin, an original and engaging comedian.

Beverly Magid

New Mancini Single

■ NEW YORK — A new Henry Mancini single, "Hangin' Out," has just been released by RCA Records to coincide with national release of a new 20th Century Fox motion picture, "99 and 44/100% Dead," for which Mancini wrote the musical score.

Dialogue (Continued from page 42)

is going to create an idea that is definitely needed. And I think that unless the heads of a lot of record companies get together and find out how they can get more product to the people, then the record business will stay at this area of two or three billion, four or five billion dollars a year.

RW: I'd like to talk a bit about other things you've done here. For example, I understand that you had a great deal to do with ABC's acquisition of Duke/Peacock. Could you explain what motivated the purchase from your point of view?

Smith: Well, I felt it was necessary to put us in the gospel business, which is very prevalent, and to get us some acts that would get us further involved in the black business. I knew that, one, Bobby Bland was there, and I was sure that Bobby Bland was not selling the albums or singles that he could sell with a major company backing him. I felt that that acquisition alone, along with Don Robey's knowledge of the business, was very important. Then along came acts like the Mighty Clouds of Joy, who are legends, and Inez Andrews, who is another legend in gospel. And I knew that getting involved in that gospel situation was an important avenue to getting talented people exposed. I mean, where did Aretha Franklin start—in a church. I think a lot of people went in there and they looked at the books and said, "Gee, how can you pay this amount for this particular company when they're only of this value?" But you've got to look at the acquisition in terms of its potential.

RW: And has it payed off in the way you thought it would?

Smith: Most definitely. And the same thing goes with the situation with blues artists. If we were a company with independent distributors I might have thought twice about going in and buying, because when a distributor has six or seven or 20 companies on the line, it's very hard to tell him, "Hey, I want you to take this gospel record, even though it might have only sold three or four initially before, and take 5000 of it." But our business in gospel has been very successful so far and we've gotten very much involved in it. Our gospel division is run now by a gentleman named Lee Young, who is the father of our general counsel. We've found, for example, that in promoting gospel and r&b product, you have a situation that's the same. You go into the same stations, and when you take a Lamont Dozier record you can also take one by the Sensational Nightingales, because on Sunday they play gospel records. Often the music director is the same for both areas, and if they're different, you can usually just talk to the person next door. So we didn't really, in essence, have to put on any new staff to promote the product.

"We've found . . . that in promoting gospel and r&b product . . . you go into the same stations, and when you take a Lamont Dozier record you can also take one by the Sensational Nightingales, because on Sunday they play gospel records."

We've also found that according to the way you treat artists themselves; they in turn can be a help to you in bringing new artists to the label. It's the same thing in r&b. If you're treating your r&b acts well and they're going around the country and people see them out there and see what they are doing, they can be a very big attraction to new talent. So all areas of our black business, fortunately, have been successful.

But you've got to understand something: I could have come into the same situation and it could have been unsuccessful, except that Jay Lasker believes in me as an individual. He's let me make decisions regarding running my department. Of course he has to approve all my decisions. But I might have said, "Hey, let's buy so-and-so, let's sign so-and-so," and some other president could have said to me, "No, we don't want to sign," whereas he says to me, "Well, if you think this is logical then let's go ahead and do it." He might say, "Well, I believe these figures are wrong and this figure is wrong. We should sit down and analyze it." But he's given me the responsibility of going out and doing it and he believes in me, so I'm able to function. I'm not saying that everything that I've done here, both the first time and the second time, has been correct. But I'm saying 85 percent of the time I'm correct. I think my rights outweigh my wrongs, and that's all you can ask for from a person running a department.

RW: What are the areas in which you still think you could make some progress?

(Continued on page 60)

CONCERT REVIEW

Strut Meets Style At Carnegie Hall

■ CARNEGIE HALL, NYC — The double bill (20) of the Stylistics (Avco) with Deodato (MCA) proved to be a strong juxtaposition of Philly soul and Latin-rooted pop-jazz. It attracted one of the most integrated audiences of the year by all standards of comparison: race, age, socio-economic class, sex and sexual orientation (as even quite a few gays turned out for each of the acts). This microcosm of New York was greeted by emcee Geraldo Rivera (sex symbol of the local ABC-TV news team), as part of a personal tribute to promoter Sid Bernstein. The sold-out house was an equally fitting testimonial to his ability to fill a void in the New York concert scene.

Deodato opened with a resounding "Moonlight Serenade," even more animated than his recorded version of the Glenn Miller classic. Followed in quick succession by the title to his new album "Whirlwinds," and two of his famous "... Struts" ("Havana ..." and "Super ..."), he only then verbally greeted the crowd: "Good morning. It's very nice to be here in California!" If the keyboard jazzman was indeed spaced-out, it only helped his music bring the throng to a fevered pitch for the closing "Also Sprach Zarathustra." He encored quite effectively with "Do It Again," a tune demanded by the crowd with much foot-stomping and cheering for more, even after the house lights were turned up. Deodato leads what is perhaps the most audience-oriented of all the current pop-jazz live acts.

While the Stylistics themselves proved to be in fine form, only the very first few rows could truly hear them clearly. The sound system mixed the quintet's vocals somewhere under the muck of a nine-piece string section and horns which featured more guts than talent. But that didn't deter the Philly fivesome from carrying on in their own super-professional way. Opening to a standing ovation with "The Point of No Return" in blue tuxedos, the vocal group went on with a large number of lp cuts before hitting "You Are Everything," "Rockin' Roll Baby" and their recent charttopper "You Make Me Feel Brand New." They came back for their second single hit, "Stop Look Listen" and could have easily done at least three more encores. The group has had little chance until now to play outside the black concert circuit, but their Carnegie Hall appearance proved how much demand there is for them at rock venues.

Robert Adels

Christie's Striking Again



A recent visitor to the Record World offices was CTI recording artist Lou Christie, who stopped by to talk about his newly released album and an upcoming 'Midnight Special' appearance. Pictured above with Christie (right) is RW's Lenny Beer.

Orlando and Dawn To Debut TV Series

■ LOS ANGELES — The Tony Orlando and Dawn summer variety series debuts Wednesday, July 3 on the CBS-TV network in the old Sonny and Cher Show time slot.

Personnel

Produced by Saul Ilson and Ernest Chambers, the shows will spotlight the talents of the trio of Orlando, Telma Hopkins and Joyce Vincent Wilson.

Jeff Margolis directed the four scheduled hour shows, which were written by Eric Cohen, Peter Galley, Norm Liebmann, Larry Markes, Neil Rosen and Bob Shayne.

Tucker Band Does Benefit

■ MACON, GA. — Phil Walden, president of Capricorn Records, has announced that the Marshall Tucker Band will be performing in a benefit concert on July 1 at the Fort Worth Federal Correctional Institute in Fort Worth, Texas. Performing with the Tucker Band will be a local group, the Texas Rangers. The performance is not open to the public.

Formula for Success



The two gals in the middle at the recent party debuting Rocky Road Record's newest act, Formula IV, are Joyce Vincent, (left) and Telma Hopkins of Dawn. Also on hand were (front row, from left) Bill McLeod, co-manager; Marc Gordon, RRR prexy; Formula IV's Leon Kittrell; and Dick Broder, RRR's VP. In second row (from left) are Ted Butler, Billy Charles and Richard Cason.

Implementation of Singles Increase

(Continued from page 3)

manufacturers and other sources:

- MCA's increase, announced last week, was effective immediately, and applied to all MCA singles including current chart items. As a result, there will be no change in numbering, and returns on \$.98 singles will be honored at the \$1.29 price. Rick Frio, vice president of marketing for MCA, explained that "... our return percentage on singles is so small, it would have made no sense to wait until July 1 for new product to raise the price. We'll sell enough on our current records at new prices to more than make up for anything we might lose in extending credit on old records." Frio explained that at the close of business on Friday, June 21, the last day orders for singles were filled at \$.98, MCA had sold 530,792 Elton John 45's, 416,336 Golden Earring singles and 837,121 45's by Olivia Newton-John. "We expect to do very well with the Elton John," Frio declared. "The last three—'Bennie,' 'Yellow Brick Road' and 'Saturday Night's' all did close to two million, and we expect Olivia and Golden Earring to do at least a million each. So it makes no sense to wait." MCA will continue numbering in their old series with no change.

- Columbia's increase took effect on new product and oldies July 1—current singles were not affected. There will be new prefixes for all Columbia, Epic, Columbia Custom and Stax label singles; Columbia, for example, will change from the present 4-46000 to 3-10000, while the Custom Labels will change from ZS7 to ZS8. In addition, CBS will print a "boldly printed seal resembling a star" on all higher priced releases, to help distinguish between old and new product.

- Phonogram/Mercury's increase, effective July 1, will apply to new

releases only, with old records continuing to be sold at the old price. Mercury is also preparing new artwork and label copy for the new Mercury series, while their distributed labels product will undergo a change in color. In addition, they have gone from a 75000 series to a 76000 number series, with similar changes in distributed labels. Their oldies are also moved up to \$1.29.

- RCA has changed both the prefix and number for records in the new series. Singles, formerly with a four letter prefix and four digit number (APBO-0001), will now take the second and third letters of the prefix and will add a digit, with the new series PB-10001. There will be corresponding changes in custom labels, each dropping two letters and gaining a digit (VWBO-0001 becoming WB-10001).

- London Records will be adding a 4N prefix in front of all new singles, with the numbers continuing from where they left off before. The increase applies to their entire catalogue.

- Capitol Records has raised the price of all catalogue singles to \$1.29 effective July 1, and retailers were given an opportunity to "buy in" at the old prices before the increase took effect. Capitol's implementation is similar to MCA's; there will be no change in numbering, and the label will honor returns on old singles at the new prices.

- 20th Century's increase, announced to distributors June 24 and effective July 1, will apply to new singles only. All singles in 20th's catalogue, from TC 2001 to 2099, will continue to have the \$.98 price. New singles will begin with TC 2100.

- Playboy's increase to \$1.29 will not apply to their new Mickey Gilley single, but the label reportedly has a supply of Willie Henderson records already pressed, and when those run out, Playboy will go to \$1.29 on Henderson and issue the record a new number.

- Bell Records is changing the number on their new records from the 45000 series to 46000. There will be no number change on the Bell Gold and Flashback series; Bell vice president Gordon Bossin explained that returns have always been minimal on the series anyway.

- ABC/Dunhill has changed the code numbers on their ABC and Dunhill records, ABC from 11000 to 12000 and Dunhill from 4300 to 15000. Similar to Bell, there will be no change in numbering on their oldies lines.

Details on price increases from other labels were not available at press time.



ENGLAND

By RON McCREIGHT

■ LONDON—The price war continues with big chain store, Boots, making more "good value" offers, the latest of which cuts 50p (\$1.20) from the retail price of their top ten selling albums. Recent cuts made by Boots and other multiple stores have already seriously affected independent dealers, some of whom have already been forced out of business. However, no extra discounts are being given to dealers by record companies and, in fact, Decca has just increased its prices on their entire catalogue by 8.77 percent and RCA follows suit with an increase of four percent.

Dick Leahy's GTO label swings into action with a single by **Scott Fitzgerald**—"Judy Played the Jukebox," after completion of a three year manufacturing and distribution deal with Polydor. GTO's first artist is the winner of a competition sponsored by the national daily paper *The Sun*, and the single was written and produced by **Geoff Stephens** and **Tony Macaulay**.

Faces' man **Ronnie Wood** launches his first solo album with two dates at a North London cinema on July 13 and 14. The concerts feature **Keith Richard**, **Ian MacLagen**, **Andy Newmark** (from **Sly Stone**) and **Willie Weeks** completing the Wood band, and other contributors to the album were **Stewart**, **Harrison**, **Gretch**, **Clapton** and **Jagger**. Next month also sees the beginning of **Rick Wakeman's** solo career, his having parted company with **Yes**. Wakeman will front the 102 piece **New World Symphony Orchestra** at the Crystal Palace Bowl on July 27 with the conductor of his Festival Hall live recording of "Journey To The Centre Of The Earth" (A&M), **David Measham**, flying in from Australia to attend.

Burlington Music general manager **John Merritt** has resigned his position to take up a similar post with RCA's Sunbury Music. Merritt replaces **David Paramor**, who is currently finalising his future plans, and EMI managing director **Gerry Oord** has appointed Mark Abbott as general manager of international promotion & sales.

Ronnie Beck, head of EMI publishing arm, Feldmans, celebrating the consistent success with **Medicine Head** product, which consists mainly of Feldman copyrights, and attended a gold disc presentation marking sales in South Africa. Beck also publishes titles on the new Harvest (EMI) album by **Be-Bop De Luxe**, "Axe Victim," and can look forward to similar success.

Simultaneous release in the U.K. and U.S. for **Bob Dylan and The Band's** "Before The Flood" album on Island which contains 21 tracks covering the full historical range of material of both acts. Potential hit singles come from Eurovision winners **ABBA**, who follow their recent no. 1 with "Ring Ring" (Epic), and **Robin Trower**, with "Too Rolling Stoned" (Chrysalis), lifted from his "Bridge Of Sighs" album.

Kellerman Resigns Negram Directorship; Will Join New Co.

■ Hans I. Kellerman has resigned from his position as managing director of the Dutch record company **Negram**, after having held this position for more than ten years. Kellerman will become managing director of a new Dutch record company, starting on August 1, about which official announcements will follow within a few weeks.

Kellerman's place will temporarily be filled by **Ted de Klerk**, who has been working for **Phonogram** and during the last year as business development manager for **EMI Holland**.

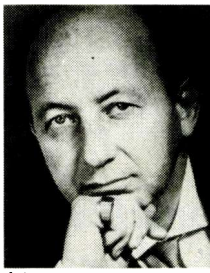
CBS International Announcements

■ NEW YORK—In separate announcements, CBS International vice president **Sol Rabinowitz** has declared that **April Music Japan**, formed five years ago as a division of the CBS/Sony Music operation of Japan, has become an independent operation known as **April Music, Inc. (Japan)**; and that CBS International has purchased the outstanding interests of **April Music Sweden**, establishing it as a wholly-owned CBS International company.

Junichi Yanai has been named director of the Japanese company, with **Toshio Nirazuka** remaining as managing director. **Johan Langer** is the general manager of the new **April Music Sweden** company.

GERMANY

By PAUL SIEGEL



big.

■ BERLIN—NEWS OF THE WEEK: Excitement is beginning to stir about the forthcoming **Record World Annual** and the International German Awards for top artists and executives.

SINGLES OF THE WEEK: **Electrola/Probe** hot on that chart trail with "The Show Must Go On" by **Three Dog Night** . . . CBS could break with **MFSB's** "TSOP," with the publishing on **April Music** in Frankfurt . . . New **BASF** single, "Die Sonne Geht Auf" by **Freddy Breck**, sounds like it could score

ALBUMS OF THE WEEK: **Phonogram/Philips** out with a sensational album entitled "20 Rock 'N Roll Hits" . . . **Teldec's** classical line has a beauty in "Schumann's Piano Concertos" . . . **BASF's Westfalischen Nightengales** out with what could be a huge seller.

TRADESTERS CORNER: A joy to speak with **Jim Bailey** (RCA) this week about **John Denver's** German success . . . Germany's great pop composer **Heino Gaze** will shortly have his melodic composition "I

In conjunction with **The Canadian Talent Library**, **UA Records** has arrangement from **Stan Free** of "Popcorn" success and production by the team of **Al Jordan** and **Johnny Robba** . . . There's a production chief opening for **The Essex Group** (**Gerig Musikverlage**) at **Drususgasse 7-11, 5 Cologne 1, Germany**, telephone: 234833 Cologne . . . **Global Music** publishers and their record company **GMG** have pact a worldwide distribution deal with **WEA**.

LETTERS TO MY BERLIN DESK: Thank you to **EMI Europe** director **Dr. Laci Veder** at the annual **IPPI** meeting . . . Also to **George Pincus** in New York for the photo . . . Auf Wiederseh'n 'til next week!

BORDER LINES

By LARRY LeBLANC



■ TORONTO—**Barry Keane** to head **Sunbury/Dunbar** publishing firms for **RCA** . . . The **Stam-peders** have re-recorded "Wild Eyes" for future release on an American lp . . . New **Copperpenny** single "Summertime," produced by **Harry Hinde**, quickly picked up national airplay . . . Upcoming talent at **Egerton's** in Toronto includes **Doug Steiger** (July 2-6), **Bob Carpenter** (8-13), **Rick Walsh** (15-20), **Joe Mendelson** (22-27) and **Swamp Root String Band** (29-3).

Cynda Records has lifted its suggested price list from \$3.49 to \$3.98 . . . New **Dick Nolan** lp is titled "Happy Anniversary Newfoundland," while **George Hamilton IV** again pays tribute to the Maritime region with "Back To Down East Country." Both are on **RCA** . . . New **Orval Prophet** single for **Columbia** is "Eastbound Highway" . . . **Rodeo International** label has released a single by **Wayne McKell** titled "Tall Black Wheels." The disc was produced by **Ben Kaye** and arranged by **Art Phillips** . . . **CBC-Radio's Ann Hunter** (**The Entertainers**) has produced 4 sides by **Dianne Brooks** for radio from which any cut could be a commercial release. Arrangements were handled by **John Arpin**.

In conjunction with **The Canadian Talent Library UA Records** has released a new single by **Keath Barrie** entitled "San Sebastian." Another U.A.-C.T.L. joint effort is the lp "The Best Damn Band In The Land" by **Rob McConnell and the Boss Brass** . . . An instant hit seems to be the the word on the new **April Wine** single, "I'm On Fire For You Baby," on the **Aquarius** label . . . New release for **Rada Records** in **Vancouver** is "Moment To Moment" by **Imagine** . . . **Randy Bishop**, represented by his "Don't Worry" single on the **Good Noise** label, has taped appearances on **Jim McKenna's** "Flipside" TVer and "POW," a French television series. He's also taped a 45 minute feature on **CBC-**

(Continued on page 53)

Locomotiv GT: European Fast Freight

■ NEW YORK — Locomotiv GT was formed in 1971 as the result of a jam session among the winners of Youth Magazine's national pop music popularity poll. The four musicians — Gabor Presser, Joseph Laux, Thomas Barta and Thomas Somlo—had all previously been members of other Hungarian rock groups, but their combined efforts have proven to be quite a success formula.

In addition to their prior individual accomplishments, the quartet, and lyricist Anna Adamis, have recorded three albums themselves, have composed a record for a solo singer and are the composer/performers of the first East European rock musical. All five are gold records, and the group members are proud that their concerts sell out regularly throughout Eastern Europe. A sixth album, "Locomotiv GT," was recorded in England last fall, and released here a short time ago on ABC.

"The musicians outgrew the framework of existing Hungarian pop," explains Ms. Adamis. The groups before Locomotiv GT had all planned to break up, but winning that magazine poll encouraged them to carry their music further together.

Most recently, the group has embarked on its first American tour, opening for a wide variety of acts, and just before their trip to the States, they filmed an "In Concert" at the Rainbow Theater in England. And what was the first thing they heard on American radio, riding from the airport into Manhattan? A cut off an album by an up-and-coming East European band, Locomotiv GT!

Ira Mayer

Africa Benefits

(Continued from page 3)

and Helen Reddy doing the same for Australia and New Zealand, plans are underway for closed circuit television feeds around the world (also to benefit of UNA Special Causes, the organization aiding drought victims). Arrangements are also being made for album rights to the live concerts.

The concert idea, initiated by Harry Chapin and Rev. Bill Ayres (the latter a Long Island, New York priest) has received strong support from in and outside the record industry, as the planning committee roster indicates. In addition to those already mentioned, the committee consists of Harry Nilsson, John Denver, Richie Havens, Seals and Crofts, Roberta Flack, Art Garfunkel, Randy Newman, Joe Smith, Ahmet Ertegun, Stanley Gortikov, Russ Regan, Joseph Segal, Jack Valenti, Walter Cronkite, Eric Sevareid, Rick Sklar and Lee Zhitto.

Piracy Charges Levelled Against S.I. Brothers

■ NEW YORK — A hearing has been scheduled for July 17 for two brothers charged with operating a \$1 million-a-year tape piracy operation out of their garage in Staten Island, N. Y.

Gerardo Marino, 45, and his brother, Dominico Marino, 44, both of Staten Island, were arrested by detectives from the Richmond County District Attorney's office and charged with violating Section 561 of the New York State's General Business Law, the state's anti-piracy statute. Both entered not guilty pleas at their arraignment before Criminal Court Judge Royal S. Radin.

RIAA Complaint

Detectives who raided Marino Brothers Stereo Duplicators, Inc., following an investigation initiated by a complaint from the Recording Industry Association of America, seized about 1,300 pirated tapes, duplicating equipment valued at about \$100 thousand and a large quantity of labels and supplies. The operation was said to be capable of producing about 500,000 tapes a year.

Winter Tour Continues

■ NEW YORK — The "skyscraper segment" of the 69-city North American tour by the Edgar Winter Group with Rick Derringer commenced on Tuesday (18) at the Bay Front Center in St. Petersburg, Florida.

Risin' Single

The current tour, which was highlighted by the group's first Madison Square Garden appearance on June 28, will wind its way through every major city in North America. Coinciding with the start of the tour was the release of the first single "River's Risin'," from the new Edgar Winter Group album, "Shock Treatment."

MCA, DJM Extend Dist. For Elton John Product



Pictured participating in signing ceremonies concluding an agreement extending MCA Records' distribution rights on existing Elton John product are, from left: MCA president J. K. (Mike) Maitland; MCA VP Lou Cook; and Dick James of the British Dick James Organization, John's representative.

RSO Taps Youle

■ NEW YORK—Robert Stigwood, chairman of the Robert Stigwood Group, and Bill Oakes, president of RSO Records, have announced the appointment of Chris Youle as European manager of RSO Records, effective July 1.

David English, formerly U.K. label manager for RSO, has resigned to set up his own promotion company and will be involved in a number of special projects for forthcoming RSO Records product in the U.K. Youle moves to RSO from Polydor International's head office in Hamburg where he has been international exploitation manager for two years.

Expansion

Stigwood and Oakes noted that Youle's appointment is in line with RSO Records' expansion worldwide. Youle, who will be based in London, will be responsible for coordinating the company's activities in the U.K. and throughout Europe with special emphasis on the development of RSO's increasing artist roster.

Dirt Band Plans 2nd Japanese Tour

■ NEW YORK — The Nitty Gritty Dirt Band, whose "Stars & Stripes Forever" album was recently released by United Artists Records, have been pacted for their second major tour of Japan, it was announced by personal manager William E. McEuen. The tour is scheduled to run from August 12 to 29.

SQ Quad Production Set by Thomson-Brandt

■ NEW YORK—Columbia Records has announced that Thomson-Brandt has been licensed to manufacture and sell SQ quadrasonic equipment. Thomson-Brandt expects to introduce SQ quadrasonic equipment by the end of this year under their various audio equipment brands including Thomson, Pathe Marconi/La Voix De Son Maitre, Brandt and Continental Edison.

Border Lines (Continued from page 52)

Radio's Bill Dick show and will appear on Toronto Channel 19's new "Night Music" show. His first Toronto showcase is slated for August 6-11 at the Chimney.

Next Bachman-Turner Overdrive lp will be titled "Not Fragile" . . . Ex-Blood Sweat and Tears' member Steve Katz to produce a female singer at RCA Toronto next month . . . New Jack Cornell single is "In The Park" on RCA. French Canadian songwriter Denis Champoux has been signed to Dunbar Music. Also recently added to Dunbar's roster was songwriter Larry Douglas. His first Dunbar tune, "The Departure," has been released as the A-side of Tommy Hunter's debut RCA release . . . From July 1-6 Club El Mocambo in Toronto will host a mini-blues festival, featuring Delmark artists Sleepy John Estes, Hammie Nixon and the Jimmy Dawkins Band . . . Beechwood Publishing's Joey Frechette notes that he has received six new Gene MacLellan compositions and is seeking future recordings. MacLellan has been inactive in the music scene for over a year but recently has returned.

CONCERT REVIEW

McGuinn Makes Magic At the Music Hall

■ SAN FRANCISCO — Unlike at his last L.A. appearance, Roger McGuinn (Columbia) was alone save for his guitars when he took the stage of the Great American Music Hall here recently (14) for his first show of a one-night-only engagement. Clad in a black turtleneck and lit by a single spot, he looked especially alone, and that impression deepened as his set proved to be confined mostly to songs he first sang with the Byrds. It was good to hear those songs again: "Mr. Spaceman," "So You Want To Be a Rock and Roll Star," a medley from "Easy Rider" and his closer, "Chestnut Mare" (though the spoken interpolations he added to that seemed rather precious). The musical times have been a-changin' so fast in the past few years that one tends to forget just how innovative the Byrds really were, and, moreover, McGuinn sang with unusual power and conviction. Still, one missed the rest of the band, and hopefully, when McGuinn returns to Southern California he'll bring a batch of new songs from his forthcoming album, due late this month.

Jeffrey Comanor

Jeffrey Comanor, whose first Epic album has just been released, opened for McGuinn. Bespectacled, bluejeaned and T-shirted, Comanor, too, was alone except for a guitar. But his set, while low-keyed, whimsical and vocally acceptable was also, and unfortunately, pretty dull.

Craig Fisher

RCA Music Services

(Continued from page 30)

as manager, advertising and promotion, Record Club.

Starmer had been manager, research and planning, RCA music service. He joined RCA Records in 1968 in the financial department in Indianapolis and was transferred to New York in 1969.

Murray Makes Music With Mass Appeal

■ NEW YORK—Mitch Murray has hardly had time to feel confused about the fact that "Billy, Don't Be a Hero" represents a number one hit that he won as well as one he has lost. Just as his copyright originally produced for Paper Lace (Mercury) was defeated on the American charts by the Bo Donaldson & the Heywoods cover version, Murray (together with his partner Peter Callander) sprang back into action with his group's follow-up, "The Night Chicago Died." This week, **Record World** bullets that disc at 58 on The Singles Chart.

The British writer, producer, publisher and label executive (of "the U.K.'s only wholly-owned indie, Bus Stop Records") describes his reaction to his first unsuccessful cover battle thusly: "I still had a number one record in England which sold over 650,000 and the publishing and writer's credit on a number one American song—so you can't make me feel miserable about it!"

Murray is hardly a newcomer to either the British or American charts. He had his first success as a solo writer with Gerry & the Pacemakers (here on Laurie). He penned their first two British hits (and their second and third American charters, "How Do You Do It" and "I Like It") before teaming up with his present partner, Peter Callander. Their career as a composing (Murray) and lyrical (Callander) team began with George Fame's hit "Ballad of Bonnie & Clyde" (Epic) and went on to hits like Vanity Fare's "Hitchin' a Ride" (Page One).

The first Murray-Callander production success came with Tony Christie, who had an international hit with "Las Vegas," which they also wrote. They began their own company with a small roster, including Freddie Garrity (formerly of "& the Dreamers" fame and for whom Murray had previously penned hits like "I'm Tellin' You Now") and Paper Lace. He describes his sound as "progressive bubblegum" and uses those words with a sense of pride.

Murray tends to write almost exclusively about American cities and themes for a very good reason: "The American language of pop is just more colorful, glamorous and meaty. Just look at a map of England and try to write a song about one of the local towns or areas—they don't exactly roll off your tongue, you know!"

He comes to America as often as he can—but for pleasure rather than for any "research" or business purposes. The quick-witted Murray described his recent U.S. trip as "a tour of Sears, Gimbels and Abercromby & Fitch."

Robert Adels

GOSPEL TIME

By IRENE JOHNSON WARE



■ The Pilgrim Jubilee Singers of Chicago, Ill. celebrated their 18th anniversary on Sunday June 9, with the Highway O C's, the Gerald Sisters, Salem Travelers, the Willing Four, the Amazing Hayes Singers and the Faithful Wonders as their special guests. Bill "Doc" Lee and Isabelle Johnson of WVON in Chicago were the emcees.

Nashboro Records' 21st Century Singers, Isaac Douglas and the Stars of Faith will appear on the June 16 Montreux, Switzerland Blues and Gospel Festival, and will tour other points of Europe for two weeks. Shannon Williams, producer at Nashboro Records, will make the tour with these artists.

Friends and well wishers of Gloria Briskey of WAMO in Pittsburgh, Pa. will gather on Sunday, July 7 at 3:00 p.m., at the Olivet Baptist Church, 2312 Centre Avenue to honor Mrs. Briskey with an appreciation program. For additional information, contact Jean Davis at (412) 321-6431 or Fannie Royston at (412) 621-7576.

"How Much Do I Owe Him" by the Swanee Quintet has exceeded their all time best seller "Sit Down Servant." "How Much Do I Owe Him" is their biggest seller in their 30 years of singing.

Jam-ly Records and Boutique, 26 Genesee Street in Rochester, N. Y., recently opened their doors in a major shopping plaza. Gospel lps, singles and tapes are in demand. They would like to buy wholesale from dealers. Contact Gerald Allison, the owner, at (716) 436-4266. They also sell r&b and jazz.

Donna Blackwood, of the Blackwood Singers, was recently hospitalized in Nashville, Tennessee. She is recuperating from surgery and is expected to be back on the road very soon.

On June 1, the Dixie Echoes were the featured quartet at the first annual Sylvester, Georgia Ball Park Singing, sponsored by the Sylvester High School Band Boosters Association. Hovie Lister and the Statesmen, the Kingsmen Heavy Weights Quartet, James Sego and the Segos Brothers and Naomi and Sonny Simmons and the Action Players round out one of the biggest South Georgia Singings of the season. Information for area people is through Lonnie Register, Box 385, Sylvester, Georgia 31791, phone: (912) 776-4230.

The Fantastic Violinaires are preparing for their anniversary tour with top name artists as their special guests. The Mighty Clouds of Joy and Clarence Fountain will appear on many of the dates with the Violinaires.

Paul Owens, who sang for many years with the Swan Silvertone Singers of Pittsburg Pa., is now residing in Philadelphia and has joined the Capital City Singers who have a new album, "Jesus Is on The Mainline." It's really a great album. The group is available for bookings. Contact Paul Owens, 10 So. Conestago St., Philadelphia, Pa. 19138, phone: (215) 471-8022. Owens' album is on ABC/Dunhill's Peacock Records.

The Apostolic Overcoming Holy Church of God Inc. pentecostal services were held in Mobile, Alabama June 1-10 at their headquarter Church, Phillips Temple A. O. H. Church. Several thousand members attended. Bishop Jasper Robel presided. The late Bishop W. T. Phillips was the founder.

AFE Sets Jazz Release

■ NEW YORK — Scheduling the July/August release at the same time as the Newport Jazz and Montreux Jazz Festivals, Audio-fidelity Enterprises' sales directors, executive vice president Harold Drayson and national sales manager Bill Singer have come up with an all-out jazz release.

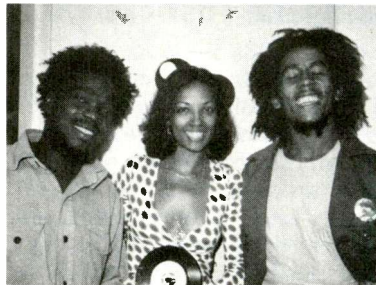
Spearheading the issue of Black Lion Records are albums by Teddy Wilson ("Runnin' Wild!"); Barney Kessel ("Summertime in Montreux"); Stephane Grappelli ("Just One of Those Things!"); Bill Coleman & Guy Lafitte ("Mainstream at Montreux"); Black Lion ("At Montreux"); and the Freddy Randall, Dave Shepherd Jazz All Stars ("Live at the Montreux Jazz Festival").

RCA Jazz Bash



RCA Records and Flying Dutchman's Bob Thiele celebrated their June jazz release recently with a party at RCA's New York studios, which was attended by national press, radio and TV figures, disc jockeys, dealers and members of the jazz community. Performing were Leon Thomas, Oliver Nelson's Orchestra featuring Lonnie Liston Smith, Teresa Brewer singing with The World's Greatest Jazzband of Yank Lawson and Bob Haggart, and the Elek Bacsik Quartet. Pictured above (from left) are RCA's director of product merchandising Jark Maher and Thiele; Teresa Brewer and the World's Greatest Jazzband of Yank Lawson and Bob Haggart; and Leon Thomas.

Who Shot the Sheriff?



If you guessed Island recording artist Bob Marley (right), you're right; Marley stopped off at the Record World offices to talk about his newly recorded (by Eric Clapton) song, "I Shot The Sheriff," and his new album with the Wailers, which is in the midst of being recorded. Pictured above with Marley is fellow-Wailer Aston "Family Man" Barrett and Margaret Nash of Cayman Music, Inc.

RWW Letter

■ NEW YORK — A second news letter circulated by the Rock Writers of the World recently discussed guidelines for various free-lance practices. The union, which was originally organized at a rock writers convention last year, is attempting to bring more prestige and more rewards to the rock writing profession.

The union, which now has more than 150 members from all across the country and several from Europe, is open to all writers who contribute to rock-oriented publications. Membership dues to the union are set at \$5 per year. More information can be obtained from Vince Aletti or Gary Kenton, c/o Kenton, P.O. Box 1107, F.D.R. Station, N.Y.C. 10022.

New Directions Pacts Scandore-Bernstein

■ NEW YORK — New Directions has announced that they will be represented on the west coast by Scandore-Bernstein under a non-reciprocal agreement pacted by Kevin Hunter and Ron Sunshine of New Directions with Joe Scandore and Rick Bernstein.

Western Gulf Forms Entertainment Div.

■ ALTADENA, CAL. — Western Gulf Corporation, an international black publishing house here, and publishers of Correspondence Education Magazine, an international publication has formed an entertainment division. This division includes a label, R'Cade Records, R'Cade Productions, R'Cade Music Publishing (ASCAP), West Gulf Publishing (BMI) and Great Entertainment Development Corporation for management of its artists.

First Release

The first release on the R'Cade label is "Loser," a pop and r&b single, by a new artist, Peter Ortiz.

Western Gulf president, Norman B. Fowler, is temporarily president of the entertainment division until a talent search finds a chief executive officer. Officers are Carnell Harrell, national a&r; Floyd Bro. Bibbins, national promotion; Arnold Fowler, national advertising; and Evelyn Hill, chief executive, publishing.

Crusaders Tap Carlton

■ LOS ANGELES—Session guitarist Larry Carlton has joined the line-up of the Crusaders. This is the first personnel change for the Blue Thumb Records' group in 22 years of playing together.

Carlton has over 600 sessions to his credit with such noted artists as Joni Mitchell, Helen Reddy, Barbra Streisand, Herb Alpert and the Tijuana Brass, Gladys Knight and the Pips, Ray Charles and the Fifth Dimension as well as the Crusaders.

Jim Dawson Tour

■ NEW YORK—RCA Recording artist Jim Dawson will embark on a cross country tour in July. It will be Dawson's first tour since joining the label, and coincides with the release of his debut RCA album, "Jim Dawson," produced by Cashman and West for Cashwest Productions, Inc.

Running Rivers



Atlantic Recording artist Johnny Rivers (right) took time out of his hectic performing schedule to visit with Ira Mayer of Record World. Rivers' recent appearance at New Jersey's Joint in the Woods brought him numerous enthusiastic reviews. He is planning a European tour for the fall.

Radio Stations In Southern Florida

(Continued from page 39)

a bit too high energy when they first made the format switch; the approach has been toned down a bit, to being more person-to-person on the air. The line-up is: 6-9 a.m. Charlie Brown (KSEA) . . . 9 a.m.-noon Johnny Scott (WNGN) . . . noon-3 p.m. Mark Denver (WIBG) . . . 3-6 p.m. Scooter Seagraves . . . 6-10 p.m. Steve Rivers (WDRQ) . . . 10 p.m.-2 a.m. Quincy McCoy (WAVZ) . . . 2-6 a.m. Buzzy Hart (WLOB) . . . general manager Michael Scheubel.

WAXY has on-going contests, but on a smaller fun scale, with Beatle T-shirt giveaways, or a trip to London to see some of the filming of "Tommy." "I'm sure that RKO would ultimately like to see us be number one, but speaking for myself," says Seagraves, "if we get into the top five in short order, I'll be extremely happy. I don't expect any slingshot knockover of Goliath overnight."

WMYQ-FM

In Miami, WMYQ-FM represents Bartell Broadcasting. PD Gary Allen felt that the difference in their station would come from what gold they would be playing and when. He feels strongly about day-parting music, and doesn't want to take too many chances when it comes to the current hits. The list ranges from 24 to 30, but the key to the additions is balance. "We will add something depending on what's needed at that time. Local sales, national charts, listener requests are all important and averaged in, but the final decision may come from whether we need another female, or up-tempo, or slow tune, etc." explained Allen. Targeting in at 12-49 means that he has a mass appeal audience to consider. "I want as many people as possible to listen to us. I don't want to put all our eggs into a six-year basket."

Allen admitted that the station had had a downward trend in the past couple of books, which he feels has been averted now (more about ratings next week); but he feels that consistency and longevity in a station and line-up is most important, and that's what he is building towards now. Allen's view on large giveaways is not unexpected: "You can only buy so many listeners, which will only lead to a fickle audience. How do you top yourself with giving away large amounts of money?" At present, Allen and Bartell Corp. are analyzing the contest situation: how profitable it is in the long run. "I believe there's a trend away from the hypertensive radio and the big cash giveaway."

ABC-TV Pacts Tomlin For New Season Shows

■ HOLLYWOOD—Grammy Award winner Lily Tomlin (Polydor) has signed a long-range television production agreement with ABC-TV, it was announced by Michael D. Eisner, vice president of prime time program development/production for ABC Entertainment. "The Lily Tomlin Show," a one-hour special to be telecast during the 1974-75 season, will serve as the pilot for a possible series.

Grammy Winner

The recording artist's comedic talent brought her a Grammy Award in 1972 for her first album, "This Is A Recording," as well as a second nomination for her follow-up album, "And That's The Truth." "Lily," Ms. Tomlin's most recent special, which aired last November, received two Emmy awards as Best Comedy/Variety Special and for the Best Writing of a Comedy/Variety Special.

Over the Threshold



Alice Cooper (left) and Iggy Pop (right) are seen with Mercury recording artist (and former Door member) Ray Manzarek during a recent gig at L.A.'s Whisky A Go Go. As a result of the success of Manzarek's debut solo tour of the U.S., a second tour, scheduled to begin July 15, has been arranged.

Listening Post (Continued from page 39)

ends Don Roberts. Randolph hopes to be giving Vicksburg the most "professional radio" the town could hope to see.

Los Angeles . . . Ron Lewis of More Music reports that the Dave Hull "Dial-A-Wierdo Show" is being picked up at stations in South Carolina, Louisiana, Florida, and Missouri.

Phil Willen of Custom Fidelity is putting out their latest hit album with KGW in Portland, Ore. The two-record album is packaged as a station promotion and features some of the greatest oldie hits. For information call **Jasen Majors**, Custom Fidelity's director of station cooperation, collect at (213) 654-4522.

WICE (Providence) . . . The station is the newest of the CBS Radio network affiliates.

Los Angeles . . . Drake-Chenault has announced that KWWK/FM in Rochester, Minn. and WQPO/FM in Harrisonburg, Va. have changed to Drake-Chenault Solid Gold.

KFRC-FM (San Francisco) . . . Don Sainte John is the new PD coming in from WJPC in Chicago where he did mornings. He's replacing **J. J. Johnson**, who went to do noon to 3 p.m. at KDAY in Los Angeles.

WVOX-FM (Westchester) . . . Madeline Drucker is looking for new recording personalities for her Sunday night music and interview show, "Rock Replay." She can be reached at (212) 758-8700.

Larry Miller, former operations manager and PD for KUDL-AM and FM is looking for a new position and can be reached through Alan Eisenberg at the station, (913) 722-2866.

WB Plans Heep Promo

■ BURBANK, CAL.—Warner Bros. Records has scheduled a major promotional campaign on behalf of Uriah Heep and the group's latest Warner album, "Wonderworld."

The campaign, which includes a major advertising, publicity, merchandising and radio push, is being mounted in conjunction with the group's current American tour with Manfred Mann's Earth Band (which recently signed with Warner Bros.).

Among the materials prepared by the Warner Bros. merchandising department under director Adam Somers, are a tour poster, in-store poster, bumper sticker and Uriah Heep neck medallion.

An extensive advertising campaign including consumer and trade print schedules, FM pre-release tester radio spots, AM time buys and a Sunset Strip billboard has been embarked upon by Shelley Cooper, national advertising manager for Warners.

The Publicity Department is servicing reviewers with a new Heep press kit and is making available video tape and film features on the group for local TV placement.

Each of the group's major concert appearances will represent the culmination of a retail promotion coordinated by the sales and artist relations departments. Blocks of tickets to local Heep appearances are being offered as prizes in contests run with key accounts.

ESP Taps Grossweiner

■ NEW YORK—ESP-Disk has announced the appointment of Bob Grossweiner to the position of press coordinator for the company. Grossweiner will work in conjunction with Jackie Shaw on ESP's tenth anniversary celebration scheduled to begin in September.

RCA Regional Meet

(Continued from page 31)

was presided over by Bill Graham, western regional sales manager, and was attended by Larry Gallagher, national country sales manager, Nashville; Tom Cossie, national promotion director, New York; and Roy Battocchio, national artists relations manager.

The Dallas meeting, for Dallas and St. Louis field and promotion men was presided over by Pug Pagliara, southwestern region sales manager, and had Tony Montgomery, director of national single sales, New York; Bob Barone, director of scheduling and distribution services, New York; and Ray Anderson and Pete Jones in attendance.

At Chicago, a meeting for Chicago, Detroit and Minneapolis sales and promotion, chaired by Dick Carter, midwest region sales manager, was to be attended by Tony Montgomery, national singles sales manager, New York; Marty Mack, manager, national r&b promotion, New York; and Karen Williams, MOR promotion coordinator, New York.

Topper Schroeder, manager, album and tape sales, New York, and Billy Bass, national album promotion manager, New York, were to attend the Atlanta meeting for Atlanta, Miami, Cleveland and Cincinnati staff members, with Charles Hall, southeast region sales manager, presiding.

Jack Kiernan, division vice president, marketing, New York; Elroy Kahane, national country promotion manager, Nashville and Lee Roberts, national Red Seal promotion, New York, were to attend the Cherry Hill meeting for the Boston, New York, Philadelphia and Washington sales and promotion staff, being chaired by Frank O'Donnell, eastern region sales manager.

Epic Press Department

(Continued from page 16)

nate activities with Ron Oberman, director, press and information, CBS Records, and John Manning, associate director of press information, special markets.

Sarlin, who joined CBS Records in 1972, was most recently manager, publications, CBS Records, and served as executive editor of Columbia's consumer/subscriber magazine, *Playback*. He is also the author of "Turn It Up! I Can't Hear The Words," a recently published study of singer/songwriters.

Ms. Blond joins CBS Records after working for United Artists Records as east coast coordinator of publicity and artist relations. She also appears regularly on a New York Cable TV Program, for which she has gained national recognition on the David Susskind Show and in the New York Times and other publications.

Nader in Atl. City



Richard Nader (left) and Atlantic City, New Jersey Mayor Jay Bradway examine a poster for a special July 4th concert to be promoted by Nader at Atlantic City's Convention Hall. Featuring Gladys Knight & the Pips and Billy Preston the concert marks Nader's first foray into contemporary music shows and is to be followed on the 5th and 6th of the month by two more concerts starring Seals & Crofts and Sly and the Family Stone, respectively.

Checkmates Win Vegas Competition

■ LOS ANGELES—The Checkmates won the competition for Top Lounge Act in Las Vegas in 1973. Competing with the group were Gladys Knight and the Pips, Wilson Pickett and Little Richard.

The Checkmates have formed their own record company, Rustic Records, and their first album, "F/S/O," has recently been released.

Session Review:

Don McLean & Joel Dorn Team Up for United Artists

By MARK PINES

Today's complete musician must live in two different worlds—those of live and recorded music. Live concerts have become very familiar events for the ever-increasing listening audience, but only a small percentage of this audience is aware of the many things that happen at a recording session. There is more than meets the eye and ear when it comes to assembling all the jigsawed pieces of music into a complete final product.

■ NEW YORK—Don McLean is in the beginning stages of his next album for the United Artists label, and even though he's a veteran of many sessions and albums, one might say he's blessed with incredible beginner's luck. His recent date for "basic tracks" (vocal with acoustic guitar or banjo) at Regent Sound Studios, 25 West 56th St., N.Y.C., was like a stereotyped producer's dream (in stereo, of course).

In walked Don with an antique Ode banjo, a 1927 Martin 000-28 acoustic guitar and a fresh batch of optimism. "How'd you like to hear my new song?" Don bubbled, and producer Joel Dorn nodded enthusiastically. As Don headed from the control room to the studio, Joel lingered behind for an extra second—long enough to tell recording engineer Bob Liftin to activate the recorder "just in case." Then Joel took his producer's position for basic tracks, sitting right next to Don in the studio and serving as spiritual guidepost.

Casually propped on a stool with Electro-Voice RE-20 and Nueman 46 condenser microphones angled toward his guitar and mouth, Don began the mellow intro to his moving and inquisitive new ballad, "Did You Know?" As soon as the first few lines had been sung, Joel beamed a broad smile from the studio into the control room—the kind of smile that says "this sounds like a take."

Joel's instincts served him well, because after listening to the playback

(Continued on page 64)

PR Service Formed

■ LOS ANGELES—Anne Moore, Ron Scott and Michelle Straubing have joined forces to form a new public relations firm called The PR Service.

The three account executives are writers for many publications both here in the United States and abroad, with extensive backgrounds in public relations in the rock music field as well as the teen and college markets.

The PR Service is a division of Summit Publishing with offices located at 6515 Sunset Blvd., Suite 201, Hollywood, California 90028. Phone: (213) 465-9944.

Disco Dee Jays Form Association

■ NEW YORK—The National Association of Disco Disc Jockeys (NADD) has been formed to act primarily as a liaison between discotheque disc jockeys and the record industry. As an organization they plan to retain an active list of bonafide disco deejays, act as a product servicing point, and supply manufacturers with a bi-monthly activity report from discos on a national basis.

NADD will be headed by Robert J. Casey, president of Virgo Sound, Inc. For further information please contact NADD, 2109 Broadway, Suite 99, New York, N.Y. 10023.

McLauchlan Plans Tour

■ NEW YORK—Canadian singer-composer Murray McLauchlan whose new album, "Day to Day Dust," has just been issued on Epic Records in the United States, will undertake a tour of key east coast American dates.

Following an opening of the tour scheduled for June 27-30 at Bill Scarborough's Main Point Club in Bryn Mawr, Pa., McLauchlan is set for Washington's Cellar Door (July 2-7) and Atlanta's Great Southeast Music Hall (July 8-14). Following one open week, McLauchlan flies into Chicago for a gig at the Earl of Oldtown (July 24-28).

Steppenwolf to Mums

(Continued from page 6)

fication. "By design, Mums has the roster very small and backed it with a fine executive sales-promotion team, headed up by Larry Douglas and Steve McCormick. Our small size helps us to give each performer the individual attention we feel is necessary in today's game. It is virtually impossible to describe the 'high' throughout our label as a result of the Steppenwolf signing." He further noted that Steppenwolf would make its first public appearance at the CBS Records convention in July.

Speaking for Steppenwolf, John Kay said that in spite of "other lucrative and interesting offers," they chose Mums because the size of the company offered a truly personalized relationship. Further, Kay noted that "it was an opportunity to have the best of both worlds" since they would also be backed by the CBS distribution and marketing departments."

Meanwhile John Kay, group's lead singer-guitarist, Jerry Edmorton (drums-vocal), George Biondo (bass-vocals), Bobby Cochran (guitar-vocals) and Goldy McJohn (keyboards-vocals) are putting the finishing touches on initial lp at Kay's studio and at The Sound Factory with engineer Ed Bannon.

Steppenwolf's first time out, a four year tenure until two years ago, saw them gross well over \$7 million dollars in concerts before two million people. Record-wise, group sold \$42 million dollars in singles and albums. Besides passing the million mark on eight of their nine albums, three singles were also certified gold.

In addition to Mums Records, Landers-Roberts Inc. is parent company of Artists Consultants, one of the world's largest concert promoting firms, plus Landers-Roberts Productions, producers of a number of major motion pictures, including "Gypsy Moths," "Monte Walsh," "The Hot Rock" and soon-to-be-released, "The Bank Shot" starring George C. Scott. Mums prexy Bobby Roberts was co-founder of ABC-Dunhill Records and managed The Mamas & The Papas.

Price Hikes Portend New Mktg. Strategies (Continued from page 3)

broken. Similarly, catalogue albums have been inching toward the \$6.98 price, while the previously unused price of \$8.98 now applies to certain releases in the Blue Thumb and Fantasy/Milestone catalogues. And where \$11.98 used to be the highest plateau, there are already a handful of \$12.98 releases, and MCA's vice president of marketing Rick Frio predicts a \$13.98 list for double albums by superstar artists. Another prediction is for single albums by superstar artists to appear with a \$7.98 price tag before Jan. 1, 1975.

Retail Effect

The higher prices of albums are understandably having an effect on retail sales. Most retailers openly admit that while their gross sales (in dollars) are up, unit sales are down. This is confirmed by executives in various capacities at the record manufacturer level, with the oft-repeated proviso that the "unit sales are down" statement is off the record, and not for attribution. But the executives do complain of how the album business has changed in the past few years. "Four years ago," comments a sales vice president for a major branch operation, "we used to do tonnage if we had an album in the top 30. Then two years ago, you did tonnage if you had an album in the top 20. Last year, you did tonnage if you had an album in the top 15 or top 10. Now? You do tonnage if you have an album that is top 8 or top 7." Tonnage, as used here, is defined as an album that does over a million units; today, more than ever before, there are large numbers of gold albums (roughly 325,000 albums and 125,000 tapes) and albums that sell between 500,000 and 750,000 units, but do not do the formerly expected million-plus multi-million units.

Singles

With this knowledge, industry veterans are unsure of what the hike in singles list to \$1.29 will mean, especially if the selling price at the retail level goes over a dollar. One New York retailer, who sees a selling price of \$1.09 to \$1.19, feels that pop singles will decrease, r&b singles sales will increase, pop album sales will increase, and coupled with the higher list price, r&b album sales will decrease. Explaining his theory, he notes that with singles at \$1.29, for the price of three singles you can buy an album, which he believes will happen with pop records. But r&b singles, he notes, are often bought for one cut, and that for whatever reason, buyers may be unable or unwilling to buy the whole album. Therefore, he says, pop albums sales up, r&b album sales down. And his argument becomes more logical when you consider that record companies would much rather sell albums than singles.

Accordingly, if there is to be a

further increase in r&b singles sales, which in many cases are already outselling pop singles by margins of up to eight to one, the feeling of both the manufacturer and retailer is that they might as well make a profit on those record sales. And if potential customers for pop singles are enticed into buying an album instead, retailer and manufacturer are better off from a profit standpoint.

The manufacturers apparently have realized this already, and recent developments would tend to indicate this. First of all, manufacturers seem to be rushing out albums containing his singles faster than previously. Instead of selling two million singles (for \$2 million at retail), they find it better to sell 1½ million singles and a few hundred thousand albums, which would bring the total gross closer to \$3 million. In addition, manufacturers

have reportedly been cutting down on orders from their distributors or accounts, after a record (approximately) passes the million mark, to discourage singles sales and further encourage album sales. The latter move, in addition to leading to increased album sales, has also cut down on returns.

The industry is thus moving into a new marketing position, one that is clearly different from the way records have been marketed in the recent past. Similarly, the manufacturers, on their part, should find it necessary to alert radio stations to these marketing changes, so that the stations themselves can adjust their own research techniques. The manufacturers must also convince radio stations of the importance of album sales; singles sales account for no more than five percent of most retailers' sales, who therefore expend less effort merchandising them.

Irving/Almo Meet



Producer Ed Townsend, currently on the charts with his single by the Impressions, "Finally Got Myself Together," was the guest speaker at the third monthly Irving/Almo writers' meeting last week. More than 100 writers attended the meeting including Irving/Almo staff writers John Bettis, Mentor Williams, Jeff Barry, Tom Jans and Dobie Gray. Pictured from left are Evan Medow, Gloria Sequoia, Brenda Andrews, Artie Wayne, Ed Townsend, Sheila Kent, Lance Freed and Jeff Benjamin.

Earring Extends Tour

■ NEW YORK — Golden Earring (Track/MCA) has extended their U.S. tour another month. The group is featured on "Midnight Special" on July 5. The added dates include July 1 at Wollman Rink in New York, July 4 at Memorial Auditorium in Dallas, July 12 at the Allen Theatre in Cleveland and July 13 at the Mississippi Valley Fairgrounds, Davenport, Iowa. This brings the tour to a total of 61 cities.

Sweet Breeze Bows

■ WASHINGTON, D.C. — A new Washington area record label has begun operation — formed and mainly operated by musicians themselves. The initial releases on Sweet Breeze Records feature the talent of some of the area's artists, including Emmylou Harris, and members of Grin, Claude Jones and the Reekers.

NARM Report

(Continued from page 3)

\$1.246 billion, singles sales increased from \$180 million to \$190 million, and overall tape sales increased by \$40 million, from \$541 million to \$581 million. In the individual tape configurations, 8-tracks increased in dollar value from \$425 million to \$489 million, cassettes dropped from \$102 million to \$76 million, and prerecorded reel-to-reel dropped by 50 percent, from \$8 million to \$4 million. Quad tapes, both 8-tracks and reel-to-reel, doubled from \$6 million to \$12 million.

NARM's study found that 62.2 percent of records sold by NARM rack jobbers were in discount and department stores, up from 60.9 percent in 1972. 16.8 percent were sold in retail record stores, up from 12.5 percent in 1972, while 6.4 percent were sold in drug stores, up from 5.3 percent in 1972. Record sales in supermarkets showed a decline, from 3.4 percent in 1972 to 2.1 percent in 1973.

One-Stops

In addition, NARM found that 36 percent of NARM one-stop members' business was done in singles, with 64 percent in albums, in 1973. Rack jobbers did 14.3 percent of their business on singles, while retailers did only 7.4 percent of their business in singles.

For the first time, NARM has provided a breakdown on record sales by product category. The overwhelming leader was the "contemporary" category, including pop, rock and soul, which accounted for 64.2 percent of sales. MOR came next with 11 percent, just edging out country with 10.5 percent. Other categories included classical — 4.7, children's — 3.5, jazz — 3.4, comedy — 1.6 and miscellaneous (spoken word, ethnic and language) at 1.1 percent.

AM Action (Continued from page 45)

Billy Preston (A&M) is receiving immediate crossover reaction to his new single. Some of the stations going on the record are: KHJ, WIXY and WFGC.

Lamont Dozier (ABC). Already top ten r&b, this record is now making significant moves in the pop market. It moved 30-21 WAKY and was boosted by strong additions at WTIX and CKLW.

The Kay-Gees (Gang). This record by the Kool and the Gang organization made a move this week to follow the success of the De-Lite wonders. It was added at CKLW in Detroit and now looms as a threat in the pop market.

New Action

There are many new records receiving important additions this week. A list of the heaviest includes Grand Funk (Capitol), Eric Clapton (RSO), Alvin Stardust (Bell), Guess Who (RCA), Rick Springfield (Columbia), Donny and Marie Osmond (MGM), Neil Young (Reprise), Herb Ohta (A&M) and Tim Moore (A Small Record Company).

New Component Prods. Introduced by Pioneer

■ MOONACHIE, NEW JERSEY—U.S. Pioneer Electronics Corp. has introduced three new products to their already extensive line of audio components. Emphasis is on state of the art technology, with all three units in the medium priced category.

The first of the products is their new model CT-F7171 Dolby cassette deck in which all necessary deck operations, including tape loading and unloading, are performed on the front panel. This allows the component to be mounted in a rack or directly above or beneath other components, as no top access is required for either control or transport operation. The design of the CT-F7171 differs from traditional cassette deck design, but seems to be an indication of the next generation of cassette decks — Technics has also recently announced a similar front-loading machine.

The second new item from Pioneer is their all-electronic, direct-drive turntable (model PL-71). Using a brushless DC servocontrolled motor for precise platter speed, the PL-71 eliminates all wow, flutter and rumble produced by idler wheels, pulleys and belts. Several of these direct-drive units are now on the market, all in the \$300 price range. Turntables are aimed at serious audiophiles, but it is expected that their acceptance will lead to lower priced models employing the same direct-drive system.

In an interesting move, the company has also introduced a six channel microphone, phono, line stereo mixer-amplifier (model MA-62). Until recently, Sony was the only manufacturer offering this type of semi-professional, low cost mixing equipment for home use. Pioneer's model, retailing for \$249.95, is competitive with similar Sony systems. The unit is aimed at "small recording studios and the serious recording enthusiast," according to Pioneer.

VTN Plans Workshop

■ NEW YORK — The Video Tape Network (VTN), announced they will conduct a Summer Video Workshop at New York University from July 9-11.

130 participants from 105 colleges throughout the U.S. will participate in the workshop which VTN describes as "an intensive indoctrination in programming, the use of video equipment, and program production."

Audio/Video Notes

■ Doc Severinsen has signed with Koss as a company spokesman. Severinsen will be featured in a series of print and TV ads and will make personal appearances for the headphone manufacturer . . . Viacom using their ViaCode cable TV system to bring live boxing from Madison Square Garden to ViaCode's subscribers in Suffolk County, Long Island . . . First issue of Scan, Memorex's video newsletter, featured excellent introductory material on video recording. Scan is being distributed nationally as a freebie from company . . . Initial success of Panasonic's Technics line of high fidelity components has caused the company to expand the line with a variety of equipment including turntables, headphones and microphones . . . Video Tape Network has secured rights to film "Future Shock" for distribution via their college video network . . . Memorex has appointed John Rohrer as product manager of their audio tape line . . . Bernie Mitchell, president of U.S. Pioneer, is taking to the airwaves to promote the Pioneer audio equipment line via the syndicated King Biscuit Flower Hour radio show.

Video Projection Systems Ready for Consumer Use

■ NEW YORK—If your TV screen is any smaller than three by four feet, you're behind on your future toys. With Sony and Advent already on the market with video projection systems and GE showing off their industrial model as if they might have a consumer model in the works, big screen television has arrived.

Video projection systems have always been available for entertainment and educational uses, some at prices comparable to the \$2495 Advent and \$3045 Sony. But they had never been thought of as a consumer item by their manufacturers, until last year when Sony unveiled its video projection system. Although they pursued the educational and industrial markets as their initial point of sale, Sony announced that they considered their video projector a home entertainment item. This is despite the fact that Sony has been vigorous in pointing out that their several dozen video tape and cassette systems are not for home entertainment.

Video projectors use an optical system and a cathode ray display tube to project the television signal image at a highly reflective screen. The result is a picture from 3' x 4'

(Sony) to 5' x 6' (Advent). This is a full color picture, and you see regular broadcast television, with tuning, volume, color and picture controls identical to any normal television set.

Competing with Sony is Advent. Well known as a Cambridge electronics manufacturer with a line of select quality equipment in the audio field, Advent's entry into the video projection market is impressive. Not only is their screen size larger and picture brighter than Sony's, but they are selling their system for \$500 less than Sony.

Pros and Cons

In use there are advantages and disadvantages to both systems. Sony, of course, has its mass market brand name value, but they also have the Trinitron color system which is used in the projector as in their regular TV line, and they have a system that is much easier to use in smaller rooms. Advent has developed an original projection system using three cathode ray tubes with their reflecting mirrors and optical systems built-in (no mean feat in itself). In addition they have a larger screen—ideal for large groups.

Reality

Video projection systems are a commercial reality with Sony reported to be doing brisk business to both institutional and consumer markets with their projector. Advent says they will start making deliveries of their system later this summer and the company already has a waiting list for buyers who have heard of the system and contacted Advent.

Klavier Utilizes DBX For McDonald Disc

■ NORTH HOLLYWOOD, CAL.—The first commercial release using the DBX noise-reduction system has been announced by Hal Powell of Klavier Records. The record is a solo harp recital of French music with harpist Susan McDonald.

The DBX system differs from Dolby noise reduction and has previously been limited to use in professional tape recording. DBX processing compresses the signal upon recording and expands it on playback, achieving some 35 dB reduction in background noise. Applied to a phonograph record the system claims to produce "the complete absence of surface noise" on the disc.

NCTA Opposes Cable Restrictions

■ WASHINGTON, D.C.—In a recently released statement, the National Cable Television Association (NCTA) has condemned the arbitrary restrictions on the development of pay cable television as set by the U.S. government. In a strongly worded resolution, the NCTA board of directors meeting in Washington unanimously went on record as opposing any governmental restrictions on the exhibitions of feature films and series on pay cable television.

In the statement, the NCTA said they "vigorously opposed governmental restrictions which have denied American consumers the right to a great choice of television programming and have retarded the growth of both the cable and pay cable television industries." The association also said that the cable industry should have the right, under the present FCC regulations, to present sporting events which are not being broadcast on television.

The NCTA proposed that during a four year period the industry

collect such information about the marketplace experience which the FCC deems necessary to determine whether any restrictions are appropriate on exhibition of feature films and series on pay cable.

NCTA subscription cablecasting committee chairman Ralph Baruch (also president of Viacom International) said, "We believe that the American consumer is entitled to freedom of choice in the selection of his entertainment, information and education, whether it be at the box-office, in the home through pay cable, or on ordinary television over-the-air. Adoption of this policy would permit the American people to exercise this freedom of choice and allow the development of the pay cable industry, while at the same time neither diverting nor delaying attractions presented by the broadcasters."

Burbank Ups Dunchock

■ BURBANK, CAL. — David M. Dunchock has been appointed director of communications for the Burbank Studios by TBS president Robert K. Hagel.



CLASSICAL



CLASSICAL ALBUM PICKS

A PERSIAN HERITAGE: CLASSICAL MUSIC OF IRAN

Payvar & Ensemble—Nonesuch H-72060

An exotic record on the face of it, but Persian music should have a lot to say to the young. It draws together strains of Indian, Hebrew and Eastern European music, and the selections on this record are better than one can hear generally in Iran. A real treasure.

MOZART: CLARINET, BASSOON CONCERTO

Prinz, Zeman, Vienna Philharmonic, Bohm—DG 2530411

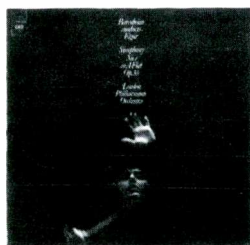
Mozart's Clarinet Concerto (K. 622) comes from the composer's last few months of life and has a profound elegance with more than a little virtuosic writing. Alfred Prinz is up to everything, and the performance has excitement and class. The same can be said for the much earlier Bassoon Concerto (K. 191). Even at 18, Mozart sounded distinct from those around him. Well recorded.



ELGAR: SYMPHONY NO. 1

London Philharmonic, Barenboim—Columbia M 32807

Not a record for every taste, this gives Elgar much more substance than one might suspect. And though "Pomp and Circumstance" once seems to rear its head, the symphonic ideas are interesting and well-orchestrated. The L.S.O. plays at its accustomed high level.



GYPSY SONGS AND ANCIENT ROMANCES: VALENTIN BAGLENKO

Westminster/Melodiya WGS-8264

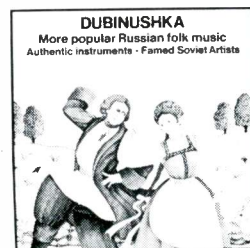
For all those in the United States who have Magyar or Russian blood, this gypsy record should prove irresistible. Baglenko's voice has the perfect combination of sex and nostalgia, and the gypsy music comes over, sobs and all. The Danube fairly pours out of the speakers.



DUBINUSHKA: RUSSIAN FOLK MUSIC

Angel/Melodiya SR-40251

A treasure trove of stirring folk music from Mother Russia performed by such diverse elements as the Soviet Army Chorus, the Osipov Balalaika Orchestra, bass Ivan Petrov and mezzo Valentina Levko adds up to a great record. Sound is excellent.



CLASSICAL RETAIL REPORT

JULY 6, 1974

CLASSIC OF THE WEEK



BERLIOZ
SYMPHONIE FANTASTIQUE
SOLTI
London

BEST SELLERS OF THE WEEK

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel
DELIUS: KOANGA—Groves—Angel
HALEVY: LA JUIVE—Arroyo, Moffo, Tucker, Gaiotti, De Almeida—RCA
VERDI: I VESPRI SICILIANI—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA

DISCOUNT RECORDS/BOSTON

BELLINI: NORMA—Sills, Verrett, Di Giuseppe, Plishka, Levine—ABC
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel
HALEVY: LA JUIVE—Arroyo, Moffo, Tucker, Gaiotti, De Almeida—RCA
JOPLIN: RED BACK BOOK—Schuller—Angel
LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London
ROSSINI: MESSA DI GLORIA—Handt—Philips
SCHUBERT: SONGS—Baker—Seraphim
VERDI: I VESPRI SICILIANI—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA
WEBER: DER FREISCHUETZ—Janowitz, Mathis, Schreier, Adam, Kleiber—DG

KING KAROL/N.Y.

BEETHOVEN: SYMPHONY NO. 3—Boehm—DG
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel
JORGE BOLET AT CARNEGIE HALL—RCA
CARLOS: SWITCHED-ON BACH II—Columbia
DELIUS: KOANGA—Groves—Angel
JOPLIN: PALM LEAF RAG—Southland Stingers—Angel
KORNGOLD: SYMPHONY IN F-SHARP—Kempe—RCA
MOZART: DON GIOVANNI—Arroyo, Te Kanawa, Wixell, Davis—Philips
SCHUMANN: FAUST—Harwood, Fischer-Dieskau, Britten—London

SAM GOODY/N.Y.

BACH: COMPLETE FLUTE SONATAS—Rampal—Odyssey

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
CHOPIN: 24 ETUDES—Pollini—DG
DELIUS: SEA DRIFT—Groves—Angel
HALEVY: LA JUIVE—Arroyo, Moffo, Tucker, Gaiotti, De Almeida—RCA
HANDEL: COMPLETE FLUTE SONATAS—Rampal—Odyssey
MOZART: DON GIOVANNI—Arroyo, Te Kanawa, Wixell, Davis—Philips
LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London
SCHUBERT: TROUT QUINTET—Collegium aureum—DG
VERDI: I VESPRI SICILIANI—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA

FRANKLIN MUSIC/PHILADELPHIA

BACH: TRANSCRIPTIONS—Stokowski—London
BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
DELIUS: KOANGA—Groves—Angel
EVENING BELLS—Gedda—Seraphim
HALEVY: LA JUIVE—Arroyo, Moffo, Tucker, Gaiotti, De Almeida—RCA
HAYDN: PRUSSIAN QUARTETS—Tokyo String Quartet—DG
SAINT-SAENS: SYMPHONY NO. 3—Fox, Ormandy—RCA
TCHAIKOVSKY: FRANCESCA DA RIMINI—Dorati—London
TIPPETT: VISION OF ST. AUGUSTINE—Tippett—RCA
MUSIC OF HEITOR VILLA-LOBOS—Kostelanetz—Columbia

SAN ANTONIO MUSIC/SAN ANTONIO

BELLINI: NORMA—Sills, Verrett, Di Giuseppe, Plishka, Levine—ABC
BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel
DONIZETTI: LUCIA DI LAMMERMOOR—Sills, Gedda, Schippers—ABC
JOAN SUTHERLAND: VOICE OF THE CENTURY—London
VERDI: GIOVANNA D'ARCO—Caballe, Domingo, Milnes, Levine—Angel
VERDI: LA TRAVIATA—Sills, Gedda, Panerai, Ceccato—Angel
VERDI: I VESPRI SICILIANI—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA
WAGNER: DIE MEISTERSINGER—Janowitz, Kollo, Adam, Karajan—Angel
WAGNER: TRISTAN UND ISOLDE—Dernes, Vickers, Ludwig, Karajan—Angel
WAGNER: DIE WALKUERE—Nilsson, Brouwenstijn, Vickers, London, Leinsdorf—London

MUSIC ON RECORDS/PORTLAND

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London
BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel
DELIUS: KOANGA—Groves—Angel
JOPLIN: PALM LEAF RAG—Southland Stingers—Angel
JOPLIN: PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch
JOPLIN: RED BACK BOOK—Schuller—Angel
SAINT-SAENS: SYMPHONY NO. 3—Fox, Ormandy—RCA
TOMITA: SNOWFLAKES ARE DANCING—RCA
VERDI: I VESPRI SICILIANI—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA

Rainbow Theatre Shows Set for 'Wide World'

■ NEW YORK — Sixteen top rock acts performing at London's Rainbow Theatre will be presented on four programs on the ABC-TV's "Wide World: In Concert" series on Friday nights (11:30 p.m.-1:00 a.m., EDT), July 5, July 19, Aug. 9 and Aug. 16.

On July 5, Procol Harum, Jim Stafford, Foghat and the Sensational Alex Harvey Band will perform.

July 19 will feature Rod Stewart, Maggie Bell, Electric Light Orchestra and Budapest's Locomotiv GT. Jim Stafford is the host.

On Aug. 9, America, Leo Sayer, Graham Central Station and Focus, are scheduled.

Aug. 16 is set for Humble Pie, the Kinks, Blue Swede and Roxy Music.

All shows are produced by Bill Lee and directed by Stanley Dorfman. The shows of July 5, Aug. 9 and Aug. 16 are productions of Dick Clark Teleshows, Inc., with Dick Clark as executive producer. The July 19 show is an ABC production.

'Alone' with Gold



Blue Thumb recording artist Dave Mason recently received a gold record for his "Alone Together" album, certified by the RIAA. Celebrating above (from left) are manager Jason Cooper; Mason; Blue Thumb a&r vice president and album producer Tommy LiPuma; and Blue Thumb chairman Bob Krasnow.

CLUB REVIEW

Gray Sizzles At the Troubadour

■ LOS ANGELES — Dobie Gray (MCA) may be more recently known for his quiet renditions of songs like "Drift Away" and "If You Could See Me Now," but at his recent appearance (18-23) at the Troubadour, he fairly sizzled with electric soul. In addition to the above songs, Gray offered numbers written by Troy Seals and Lonnie Mack, who were part of the super band accompanying him in the gig. Along with Mack and Seals on guitars were Reggie Young on guitar, David Briggs on keyboards, Kenny Malone on drums, Mike Leech on bass and the Muscle Shoals Section. With Gray as the vocal leader, the group presented a perfect musical integration.

Beverly Magid

Les McCann Breeds Believers

■ NEW YORK—Les McCann (Atlantic), is no newcomer to jazz buffs, but if the audiences at the Bottom Line last week were any indication (and according to his own survey of the audiences which have been turning out to hear him around the country this is so), increasing numbers of young, rock-bred people are quickly joining the ranks of his admirers.

When McCann visited **Record World** following his opening Tuesday (4), he spoke of the strong reaction his music has been getting, and of the satisfaction of seeing people dancing and clapping, smiling and becoming involved. For a reviewer seeing his set a few nights later, it was a joy to see how understated McCann himself had made the case. There was a tremendous amount of positive energy channeled through the room throughout the evening—so very much in contrast with the violent jumping and fighting which have characterized "audience participation" at so many rock shows in recent months.

Communication

Boxed in among a variety of keyboards and synthesizers, McCann and his fellows (on congas, drums, bass and guitar) played a powerful set mixing textures, blending rhythms and building an emotional as well as musical environment in which the musicians and listeners could meet and communicate on the same level. Among the many highlights were "Someday We'll Meet Again," from a soon to be released album, and an extended encore built around the pop tune "Singing This Song To You."

Dynamics

Wringing a sense of dynamics out of an electric piano, organ or synthesizer is something McCann does with almost unparalleled skill, and adding touches of humor and warmth is what really lifts his music off the ground. As the jazz-rock fusion continues to build, Les McCann's name is sure to become better known to fans outside the jazz circle—and for those long-time adherents who are willing to grow with him, the

Master's Wheels Moves

■ SAN FRANCISCO — Remote recording studio His Master's Wheels has announced its move to San Francisco. The sound track has moved to 60 Brady Street, formerly the home of Pacific High Recorders and Alembic Recording Studios. The studio is expanding in that it is now offering in house recording in addition to remote recording, with 30 and 16 track available.

experience should be quite worthwhile.

Betty Davis, who opened the show, proved not quite up to the quality of her two Just Sunshine albums. Her soul-based set lacked differentiation among the songs, due particularly to the similar band arrangements for each. And Ms. Davis herself seemed too preoccupied with the physical paces of her show, though once such kinks are worked out, she should prove most entertaining.

Ira Mayer

Northwest Epic Event

■ LOS ANGELES — Epic Records is sponsoring a regional tour of the northwest for eight of its bands in an effort of massive exposure. The kick-off date for the 4-city tour is July 4 in Spokane, and the tour will go through July 10.

Participants

The talent line-up includes Johnny Nash, Michael Fennelly, Michael Murphy, Jackie Lomax and Badger, Jeffrey Commanor, King Biscuit Boy (playing with Warner Brothers recording act the Meters), Dave Loggins and Flash Cadillac & the Continental Kids.

Dialogue (Continued from page 50)

Smith: Most important, I think, is the difficulty of finding good personnel. Here, fortunately, we try to analyze to see who is out there in the marketplace. But after a certain time you absorb all the strong people out there and then you have to try to train people, because you always want to keep away from putting so-so people into an organization or into a staff that is above-average. What happens when you do that is that you weaken the force itself. I feel one of our problems right now is finding new, strong promotion personnel. I think that promotion at this time is very, very important. It is very difficult to find talented producers, too. Creative people are very hard to come by, and I think that we are looking for new creative producers and for new talent. So in every area it's just hard to find new people.

RW: I take it, then, that you feel you have to pace your acquisition of talent with the acquisition of the people who promote and make the records?

Smith: Right. You cannot overload one area. You do find the situation where a lot of companies take a lot of records—20, say—and they throw them out and whichever one hits, that's the one they promote. But we don't work that way here. When we put out a record we feel it's a hit record and we work the record. If the record does not happen—well, we're not the kind of company that works a record whether it's a hit or not. If it's not a hit we forget about it. We make like we never put it out. But if it's a hit we will go after it like it's the last record we have.

RW: In terms of actual sales, how much has ABC's success with black records risen in the past year?

Smith: Well, I won't use actual figures, but let me put it like this; if we were doing half a million dollars in black business prior to my coming here, we are now doing \$10 million or \$12 million. But it doesn't end there, because I know that Motown, for example, is doing more black business than I am and I want to beat out Motown. I know we've been very, very successful. But if you sit back and say, "Oh, I'm successful," what happens is that the success that you've had dwindles. So what I'm after now is for ABC to control the black market. It's like a situation where there's one guy who leaps seven feet and there's another guy who leaps seven-six. Naturally, the first guy want to leap seven-seven. That's the direction that we're trying to go to here. And I think it's a matter of getting the right talent, of not taking everything that comes in. We want to be in a situation where we have some acts that we have bought and some acts that we have made. I think that mix is very important. I cannot understand how any company can really exist if they're not involved in every facet of the business. It's very difficult for me to understand how some companies are not heavily involved in black business, for example, because I feel that black buyers are more loyal than any others.

RW: Why do you think that's so?

Smith: Well, often it comes down to a simple situation of economics, where you find that a lot of whites are able to go out and have certain entertainment available to them—they can play tennis, they can play golf, they can go to movies, they have the money to go to a lot of shows—while the only form of entertainment a lot of blacks might have is to go out and buy a single 45. When it comes to costs, it's just cheaper for them to go out and buy one record than to go and see an artist appearing at a particular nightclub where it cost them \$12.50 plus drinks just to sit down and see the act. So I can't understand why any company is not involved in black music. Then again I cannot understand how some black-oriented companies are not involved in the pop business. You must have it mixed if you expect to have a successful company. ☺

Nashville NARAS Names Committees

■ NASHVILLE—Don Gant, president of the Nashville Chapter of NARAS, has announced the following committee chairmen to serve the 1974-75 term:

National Committee Representatives: National TV Committee—Don Light; National Education Committee—Wesley Rose; Nashville Representative on NARAS Institute Board—Wesley Rose; NARAS Hall of Fame Representative—Glenn Snoddy; National Editorial Board Representative—Gerry Wood.

National Committee Representations Communications Committee—Gerry Wood, chairman; Membership Committee—Joe Talbot, chairman; Special Projects Committee—John Sturdivant, chairman; Tape Piracy Committee—Bob Thompson, chairman

Dial Taps Allsup



Jack Stapp and W. D. (Buddy) Killen (left), executives of Dial Productions in Nashville, have announced the appointment of Tommy Allsup (right) as the new director of Dial Productions effective immediately. Allsup has been doing independent production and session work, in addition to recording for Epic with the instrumental group called "Nashville." His official entry into the music business began in 1958 when he joined Buddy Holly and the Crickets as lead guitar player. Allsup will produce some of the acts formerly produced for Dial by Larry Butler. In addition, he and Killen will be looking for new talent.

Country Music Academy Selects New Officers

■ LOS ANGELES—The Academy of Country Music has announced its officers and board of directors for the 1974-75 term. The officers are Cliffie Stone, president; Tex Williams, vice president; Ron Weed, treasurer; and Sharon Leighton, secretary.

The board of directors and the areas that they represent are: artist-entertainer, Dorsey Burnette and Judy Rose; adv/radio/TV/sales, Albert Konow and Mal Ewing; club operators, Tommy Thomas and Bob Braheem; composers, Al Vendouris and Michele Kay; disc jockeys, Corky Mayberry and Ken Reeth; non-affiliated, Fran Boyd and Ricky Landy; manager/booker, Ken Kragen and Jim Halsey; radio/TV/motion pictures, Bill Ezell and Gene Wood; promotion, David Mirisch and Gene Bear; record companies, Bill Boyd and Frank Jones; publications, Pati Pippin and Jean Marchand; music publisher, Sam Trust and Donald Kahn. The directors at large are Patsy Montana, Nudie, Bill Ward, Hal Southern, Marvin Joyner and Ron Anton.

Gibson Guitar Plant To Open in Nashville

■ NASHVILLE — A new \$2.5 million Gibson guitar plant is to be constructed in Nashville and in operation by the first quarter of next year. Officials of Norlin Music, parent company of Gibson, announced that the plant will produce guitars for the performing musician, pitching its product toward Nashville's working musicians and soliciting their advice in designing new instruments. Initially, only guitars will be made at the Nashville plant, with other fretted instruments brought into production later.

Country Cookin' Comes Up a Winner

■ NEW YORK—RCA Records' 1974 Country Cookin' promotion, just ended, was the most successful country music campaign in the company's history, according to a report issued by Larry Gallagher, national country music sales manager for RCA.

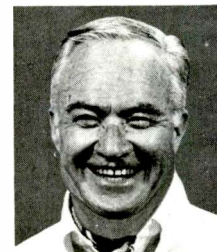
Gallagher stated: "It was a magnificent combination of having the right chart positions, air play, inventive promotions, advertising and sales aids and a mighty effort on the part of our field sales and promotion men. We did one third more

business than we did in last year's Country Cookin' campaign which lasted a month longer. All five regions made their objectives handsomely, with the Los Angeles and Boston branches coming off number one and two which is quite unusual when one considers where country music is traditionally supposed to be strongest."

Gallagher noted that during the campaign, RCA had four different number one chart hits in addition to heavy charting on its other singles and albums.

NASHVILLE REPORT

BY RED O'DONNELL



■ **Tex Ritter** died the past Jan. 2 but his fan club is still active. "The club members—about 150—wanted it thataway, and so did **Mrs. Ritter**," says **Texas Jim Cooper** of Carrollton, Texas, president of the club.

A new book about **Johnny Cash** is in the works. It'll deal with Johnny's spiritual experiences and childhood, areas not covered in previous biographies. The book is to be printed by Zandorvan of Grand Rapids, Mich., which specializes in religious

music records and publications. Cash's "as-told-to" collaborator is to be announced later.

Guess what drinks were served at the party announcing Gibson Guitars plans to erect a multi-million dollar factory here? . . . Gibsons, of course.

Tom T. Hall has quit the Grand Ole Opry. It seems the weekend radio program's format wasn't compatible with Tom T's rather uptown country act. "I don't want the Opry to change its policy and did not ask them to change," singer-writer Hall stated. Hall's show includes a grand piano, a trumpet and a full set of drums, none of which is used on the Opry.

Hall & Co. play about 250 personal appearances annually with the same arrangements and the same musical instruments and he doesn't feel it is fair to appear at the Opry with anything less than his full show as he has rehearsed, a statement he issued pointed out. "We have no differences with the Opry people. They are great people."

Tom's resignation, via a letter, came as a surprise to Opry officials. "We had no inclination that Tom was dissatisfied or planned to leave until we received his letter," an Opry spokesman said. Hall had been

(Continued on page 63)

COUNTRY PICKS OF THE WEEK

SINGLE



RONNIE MILSAP, "PLEASE DON'T TELL ME HOW THE STORY ENDS" (Combine, BMI). The blind singer had 'em rockin' in the aisles at the recent Fan Fair, and this mellow ballad proves he's in tall cotton to stay, especially after his number one "Pure Love." This Kristofferson tune was a chart topper by Bobby Bare a couple of years ago and Milsap's interpretation is headed in the same direction. Milsap has his own special style of country soul. RCA APBO-0313.

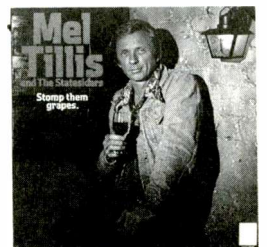
SLEEPER



RONNIE ROBBINS, "LET THE MUSIC PLAY" (Ahab, BMI). The Robbins name is a familiar one in country music and father Marty is the producer of an irresistible Layng Martine, Jr. song. Ronny provides an intimate emotional reading that will get instant airplay action. The sing-along chorus enhances an energy - charged production. This disc will establish Ronny as a big record seller and gives him ammunition to shoot at high chart numbers. Compatible with any country format. MCA 40261.

ALBUM

"STOMP THEM GRAPES," MEL TILLIS AND THE STATESIDERS. Mr. Mel packs a lot of pure country punch in this sterling package. His voice has that emotional edge that gives his songs a smooth and dynamic quality. Tillis brings this album home with single releases "Stomp Them Grapes," "Midnight, Me and the Blues" and strong new material like "If There Were No More Memories," "Second Best" and "The Last Time." Distinctive commercial sounds abound. MGM M3G 4960.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week (alphabetically):

KBUY, Ft. Worth	WBAP, Ft. Worth	WKDA, Nashville
KCKC, San Bernardino	WCMS, Norfolk	WMC, Memphis
KFDI, Wichita	WCOU, Lewiston	WMQM, Memphis
KFOX, Long Beach	WEET, Richmond	WTHI, Terre Haute
KKYX, San Antonio	WENO, Nashville	WTK, Durham
KLAK, Denver	WGBG, Greensboro	WUBE, Cincinnati
KRAK, Sacramento	WHN, New York	WUNI, Mobile
KWMT, Ft. Dodge	WHO, Des Moines	WWVA, Wheeling
WAME, Charlotte	WIRE, Indianapolis	WXCL, Peoria

Johnny Rodriguez is again waltzing to the top! Now firmly established as a hitmaker, Johnny's current "Dance With Me" will follow the footsteps of his past winners. Picks and play all over the U.S.A.!

A blockbuster song from Kristofferson will make the trip to number one again easily with Ronnie Milsap's sensitive interpretation of "Please Don't Tell Me How The Story Ends." It's already covering the Memphis, Nashville and Cincinnati markets.

Faron Young is surging strongly out of the starting gate with "The Wrong in Loving You." Good reports from the midwest and western markets!

Further on the "Old Home Filler Up" race: C. W. McCall (MGM) has the lead, with strong reports in from WUBE, WHO, WEET, KBUY and KWMT; Merle Kilgore (Warner Brothers) is moving at WBAP and WENO; WCMS is playing both versions while KBUY has flipped Kilgore and is doing business with "Montgomery Mabel"!

Hank Thompson's "Who Left The Door To Heaven Open" is showing strength in many areas; moving well in New York, Des Moines, Sacramento and Ft. Dodge, picked at WBAP and KFDI.

Oakland, California powerhouse KNEW has made the switch to a country format — rumor has it that Carson Schreiber will be handling the programming chores!

One of the finer records out is the "Finer Things of Life." Red Steagall has picks in Wheeling and Ft. Worth; action at WHN and WTIK.

Super Connie Cato is purring onto playlists along the east coast with "Super Kitten."

Brenda Lee's "Big Four Poster Bed" is doing good business in Nashville, Memphis, Wheeling and Norfolk!

John Denver is now solid in the country with "Annie's Song"!

A good follow up for Moe Bandy is "Honky Tonk Amnesia," picked at WGBG, playing in Nashville.

Strong initial response to Sharon Vaughn's "Never A Night Goes By" on Cinnamon. Pick at WUNI; action in Greensboro, Durham and Memphis.

Congratulations to KFDI in Wichita, celebrating their 10th anniversary with a day-long gala at Joyland Park on July 7, featuring country artists, fiddlin' contests, etc.

Ron Steele is a new air personality at WKDA in Nashville, filling the 10-3 p.m. chair. He's from Columbia, South Carolina.

Left fielder possibilities showing in Bill C. Graham's "Have A Good Time" in Cincinnati and Wheeling.

(Continued on page 63)

WRAP Awards Show Planned for August

■ MEMPHIS — The Writers Relations Association and Publishers (WRAP) will hold its Second Annual Variety Show and Awards Program, August 22-23, at the newly erected Cook Convention Center here. The theme for this year will be "Where It All Began."

On August 22, the Variety Show will feature country & western, gospel, pop and r&b artists. On August 23 experts from varied segments of the music and publishing industry will hold a "rap" session at Memphis State University's music department. Later that evening, an awards program will be held recognizing writers, publishers and others in related fields.

Country Concentration Planned by Paula

■ SHREVEPORT, LA. — Stan Lewis, president of Paula Record Company, is moving into production in the country field. Presently he is looking for new artists to sign up in addition to seeking new masters.

The Blossoming Bluegrass Business

By BOB ANDERSON

■ Many images come to mind when the word bluegrass is heard; mandolin, five string banjo, step out solo, that high lonesome sound. A new image that should come to mind is popularity. Bluegrass is big right now.

For many years bluegrass was at a low ebb in popularity. There was little demand for the music. Little, if any, airplay was given to bluegrass and it was of interest to only a small handful of purists. Over the past four or five years bluegrass has been rediscovered by the younger generation. Mostly because of this mushrooming young audience, there are more festivals each year and the season now runs from April through October.

The chief cause for the re-emergence of bluegrass is generally agreed to be the outdoor festival. A desire by young and old alike to join together in getting back to the roots of where it all began has caused an increase in the number of festivals to about 60 this year. Many of these festivals are seeing a 100-200 percent increase in attendance from last year. Promoters and artists who put these festivals on so purists could hear the music now find the festival has become big business.

Several years ago a bluegrass group would have had trouble eating well. Now a good group can work 150-200 dates a year and more, counting festivals, fairs, clubs and colleges. As it reaches more and more people, the demand is greater than the supply, even though the number of established bluegrass acts has grown from a half dozen to

Trask Does TVer

■ NASHVILLE — Diana Trask has been signed to guest star in "Pop Goes Country," a new syndicated musical/variety show taping July 23 in Nashville. Host Ralph Emery will also be joined by Chet Atkins and Jerry Read. Ms. Trask has recently been headlining at the Sands Hotel in Las Vegas with Milton Berle.

Cramer Golf Classic Features Opry Show

■ NASHVILLE — Roy Clark, Chet Atkins, Boots Randolph, Floyd Cramer and Woody Woodbury will co-headline the First Annual Floyd Cramer M.S. Golf Classic Spectacular at the new Grand Ole Opry House July 15. The event will also feature the Boots Randolph Orchestra and the Music City Sound of Strings.

The Spectacular will climax the three-day Cramer M.S. celebrity golf tournament at Crockett Springs National Gold Course and all proceeds will go to the Multiple Sclerosis fund.

ten times that many.

Two factions of groups have emerged from the growth of bluegrass: the traditional and the progressive groups. The traditional groups remain acoustic only and play the standard repertoire of tunes. This faction is led by Bill Monroe, Jim and Jesse, Lester Flatt and Mac Wiseman. The progressive group has incorporated blues, rock and jazz into their shows along with electric instruments and drums. Progressive groups are typified by the New Grass Revival, Osborne Brothers and the Second Generation. Because of such great demand for bluegrass music now, there seems to be plenty of room for both styles, even on the same show.

The Campus

A large and heretofore untapped market for bluegrass has been the college campus. The summer festivals have been a big reason for the move to campus. Don Light of Don Light Talent, which books many bluegrass acts, said the reason was the people who attended the summer bluegrass outings. "We got the idea to go on campus because we saw so many college age people at every festival. Perhaps 50 percent young people at many of the bigger dates." Light added that on any weekend you'll find 30 percent of the audience in the college age bracket. Because of this awareness of the college demand, Light now books over 20 percent of his bluegrass dates on the college campus.

A question many are asking this (Continued on page 63)

At Fan Fair, Part II . . .



A pictorial accounting of prime country talent (executive and recording) visiting the Record World booth at the Music City fete continues with (from left, top row): RW's VP and southeastern manager John Sturdivant flanked by Capitol country execs Frank Jones and Bob Young; RW's Marie Ratliff between Freddy Weller (Columbia) and Joe Casey (Atlanta promo man for the label); RW's Bob Anderson intimately greeting Conny Van Dyke (Dot); RW's Ellen Wood and Marie Ratliff getting some pointers from the MCA executive team of Chic Doherty, Vince Cosgrave and producer Walter Hayes; top instrumental group leader Danny Davis (RCA) with Ellen Wood. Seen in the middle row (from left): a GRT Group grouping Nashville style, with Bobby G. Rice, Price Mitchell, Jerri Kelly, Earl Conley and producer-exec Dick Heard; a radio reunion as John Sturdivant and Marie Ratliff say a warm hello to Carson Schrieber (KLAC);

MCA artist Leroy Van Dyke greets John Sturdivant; three separate ways to relate to a "TI-2 Rhapsody" jukebox by Rowe as shown by the talented Jeannie C. Riley (MGM), Billy Walker (MGM) and Tanya Tucker (Columbia). Pictured bottom row (from left): UA artist Del Reeves taking time out from prayin' at his mobile home; the embraceable Bob Anderson once again, this time greeting Penny DeHaven (Mercury); the convivial Marie Ratliff, this time greeting the Mouth of Mississippi, Jerry Clower (MCA), the consistently hit-bound Don Gibson (Hickory/MGM) and writer-turned singer Jerry Foster (Cinnamon); La Wanda Lindsey noting her chart rise since joining the Capitol roster; and back by popular demand, John Sturdivant Jr. and his Country Belles playmates.

Nashville Report *(Continued from page 61)*

with the Opry since 1971. His last appearance was June 7.

Andy Williams was here for a couple of days to cut some singles for Columbia under the direction of its ace producer Billy Sherrill. "I came here on account of Sherrill," affable Andy said. "Billy has a good track record. I like his style. He's a fun guy." "I have a slight cold," he said as he sipped a glass of milk in Sherrill's office, as they prepared to enter the studio.

"Will it handicap your singing?" asked an old cub reporter from Record World.

"Oh, no," replied Williams. "A slight cold frequently makes a voice sound sexy."

Sherrill agreed. "Andy's not kidding," he said. "A cold does make a singer's voice sound sexy on recordings. It could make the voice sound nasal—but not often."

What happens when the singer has a sore throat?

Loretta Lynn's new album for MCA, produced by Owen Bradley, includes two songs written by Charlie Rich . . . Taping of new shows for Bobby Goldsboro's syndicated series is scheduled to begin in August at CBS studios in Hollywood . . . L. Russell Brown, who co-wrote (with Irwin Levine) "Knock Three Times," "Tie A Yellow Ribbon 'Round the Ole Oak Tree," "Sweet Gypsy Rose" and numerous others, visited Nashville the other day.

"I write a lot of the melodies and Irwin is the poet of the team," Brown said. "We follow a schedule of writing a minimum of one song a week just to stay in shape. Yeah, we scream and scratch at each other like a couple of children but we get the work done," he continued.

Brown added: "We 'pitch' about one out of every ten songs we write. We figure the other nine aren't worth showing. For instance, on this trip to Nashville I brought 70 songs. I'm only showing seven."

Interesting to note that it was Will Jennings (not Waylon) who co-penned both the Maggie Bell "Caddo Queen" single (Atlantic) and the Johnny Paycheck "Keep On Lovin' Me" disc (Epic).

Hot Line *(Continued from page 62)*

LP Interest: Giant requests for "Bridget the Midget" from Ray Stevens' lp at WUNI; Elton John's "Dixie Lily" lp cut spinning frequently at WUBE.

Lois Johnson's "Come In and Let Me Love You" called "dynamite!" at WMC; playing at WKDA.

Area Action: Jackie Llynn Robinson's "Love Is Like The Ever Sifting Sand" on Ranwood good in Norfolk, Ronny Robbins' "Let The Music Play" picked at WMQM; Mick Lloyd's "Married Girl from Memphis" added in Richmond; Donny & Marie Osmond's "I'm Leaving It All Up To You" doing well in Denver.

Bluegrass *(Continued from page 62)*

year is: Has bluegrass reached its peak? The general consensus is that it will continue to grow for some time to come. New festivals are springing up in the unlikeliest places: witness a festival in the San Francisco Bay area this past April. Don Light agrees that the potential of bluegrass hasn't reached its peak. "Since we've been involved in bluegrass the past five years, we thought this would be the year it would begin to level off. But that's been far from true. We haven't exhausted the college market by any means and festivals are still getting bigger. I don't know where it's going, but

I don't see an end to it yet."

Judging from the continued rise in popularity of bluegrass, its rural and urban appeal to young and old alike, it's a safe bet that bluegrass music is heading straight up for a long time to come.

McGowan Joins Bar-3

■ NASHVILLE — Jimmie McGowan has returned to Music Row after a three year absence. He will administer Bar-3 publishing (BMI) and Sarsfield Songs (ASCAP) for Sarsfield Enterprises, 1609 McGavock, here.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

MOE BANDY—GRC 2024

HONKY TONK AMNESIA (Blue Crest/Hill and Range, BMI)

COWBOYS AND PLAYBOYS (Acuff-Rose, BMI)

Bandy's back again big, following up his top ten "I Just Started Hating Cheating Songs Today." A solid country performance you won't forget, it'll spin lots where the suds are poured.

MELBA MONTGOMERY—Elektra EK 45894

YOUR PRETTY ROSES CAME TOO LATE (Jack & Jill, ASCAP)

The mellow country songstress will soar up the charts with a bread 'n butter tune. Melba follows number one "No Charge" with a sparkler that will play big on radio and the boxes.

PORTER WAGONER—RCA APBO-0328

HIGHWAY HEADIN' SOUTH (Owepar, BMI)

Porter lays down a lively number glorifying the South. A potent delivery with a contagious chorus that will grab 'em quick. Porter will have strong outing with this one.

BRENDA LEE—MCA 40262

BIG FOUR POSTER BED (Evil Eye, BMI)

A heavy bass-voiced chorus highlights an uptempo Shel Silverstein song. Relatable lyrics along with Brenda's personalized vocals add up to a biggie!

BOBBY AUSTIN—Triune T-7213

YOUR LOVE MADE A MAN OUT OF ME (Mamazon, ASCAP)

I'LL RUN GET YOU (Mamazon, ASCAP)

A powerful vocal performance is matched by happy message. Smooth for a ton of airing, strong story line for big box sales. Watch this one!

CLIFF COCHRAN—Enterprise ENA 9103

THE WAY I'M NEEDING YOU (Tree, BMI)

Heavy country formats will love this dime-puller. A cryin' ballad with a good hook line, Cliff delivers this just right.

JEANNIE KENDALL—Dot DOA-17513

BIRMINGHAM (Ricci Mareno, SESAC)

A travellin' tune that's a sure pick for heavy airplay. Jeannie gives a strong showing that'll be especially big in 'Bama.

CHARLIE WALKER—Capitol 3922

ODDS AND ENDS (BITS AND PIECES) (Central, BMI)

SOCIETY'S GOT US (Prima Donna, BMI)

A gloriously country performance by Charlie on the Harlan Howard penned song. This brightly paced number is compatible with any country format.

COLLINS AND WAKEMAN—JMI 41

EVERYBODY WANTS TO KNOW HER (Jack, BMI)

This could be the sleeper record of the summer. This new duo jumps on the stimulating tune with gusto. Already seeing action country and pop.

TOMMY CASH—Epic 5-11148

ROLLER COASTER RIDE (Stallion, BMI)

Programmers will enjoy this jumper to balance a ballad-filled format. Tommy delivers this Bill Anderson penned tune with enthusiasm.

GLENN BARBER—Hickory H323

ALMOST (Acuff-Rose, BMI)

BLUE EYES CRYING IN THE RAIN (Milene, ASCAP)

Glenn has the material here to make a strong chart assault. Simple and tasty production provides a flavorful hit.

MARY MARGARET KYLE—Title T-1004

THE ONLY THING ON MY MIND (Sawgrass, BMI)

Listen to this young lady because you'll be hearing a lot from her for years to come. All the ingredients are there for a hot outing with this movin' tune.

CHIC SORENSON—Blue Seagull SG-74

GEORGIA JAIL HOUSE (Blue Seagull, ASCAP)

STRANGERS ON A CROWDED STREET (Blue Seagull, ASCAP)

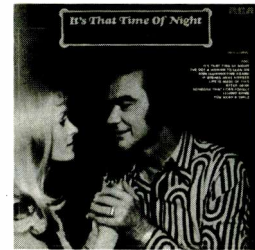
Chic puts on the blue suede slippers for some rock-a-billy groovin'. A boogie number that will get big radio showcasing.

COUNTRY ALBUM PICKS

IT'S THAT TIME OF NIGHT

JIM ED BROWN—RCA APL1-0572

This country gentleman is the epitome of the word smooth. Every release has that personal, easy grace that makes the Jim Ed Brown style so appealing. This package is no different as Jim glides from cut to cut like a quiet country brook. Check such captivating cuts as: "Ann (Summertime Again)," "After Dark," "Loving Arms" and "You Wear A Smile." Anytime is Jim Ed Brown time.



'WHISPERING' BILL ANDERSON

BILL ANDERSON—MCA MCA-416

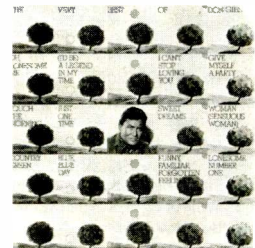
The liner notes were written by Jenni Anderson, Bill's daughter. She says he enjoys being a singer. Bill sounds like he's enjoying it more than ever. The writing is as strong as ever also, with six cuts either written or co-written by Jenni's dad. Sit back and smile with material like "As Much As I Love You," "The Best It's Ever Been," "Mercy" and "Proof." You can't go wrong no matter what you play.



THE VERY BEST OF DON GIBSON

Hickory H3G-4502

When you talk about the best of Gibson, you're talking about a package of classics that will live on forever. Need more be said? The best of the best is included here: "I Can't Stop Loving You," "Oh, Lonesome Me," "(I'd Be) A Legend In My Time," "Touch The Morning" and many more. It's all there in this memorable collection.



McLean and Dorn (Continued from page 56)

many times, both Don and Joel decided that "Did You Know?" had been captured the first time out. The possibility of doing another take was momentarily discussed but dismissed, since any additional polish gained from another take would be at the sacrifice of the spontaneous freshness achieved in the virgin endeavor.

"American Pie" certainly established McLean's roots in the Buddy Holly tradition, but fewer listeners realize how firmly Don is implanted in the American folk heritage as well. In addition to Holly, Don's other main influence and hero balladeer is Pete Seeger. The next basic track Don laid down was a nimble and catchy banjo ditty entitled "Dubuque," which will arouse the "Old Joe Clark" spirit in Seeger fans.

Reinforcing his folk roots, Don then launched into the traditional ragtimer, "Sittin' On Top of the World," and followed with an old standard sung acappella. Another original ballad, "You Have Lived," topped off the sessions and gave Don a strong cross-section of material.

The remainder of the recording date became an intensive discussion between Don and Joel concerning the overdubs and arrangements for the tunes, as well as their prospective positioning on the album. In addition to listening back to everything recorded that evening, we also heard three songs from a previous session, "Tangled" and "Winter Has Me In Its Grip" (two originals), as well as a golden oldie.

"Doing new versions of oldies appeals to my sense of coming full circle in life," Don explained. Working with Joel Dorn as his producer has also brought Don full circle in another way. Joel recently won the Grammy Award for Record Of The Year by producing Roberta Flack's version of "Killing Me Softly With His Song." "Killing Me Softly" was originally written by producing team Gimble & Fox for singer Lori Lieberman. Lori had just returned from a Don McLean performance, and her description of him inspired Gimble & Fox to write the song.

Having looked at Don from both sides now, Joel knows full well the strength of McLean as songwriter and as performer. Now Joel can build an album of sound showcases that fully highlight the many facets of Don's creative gem.

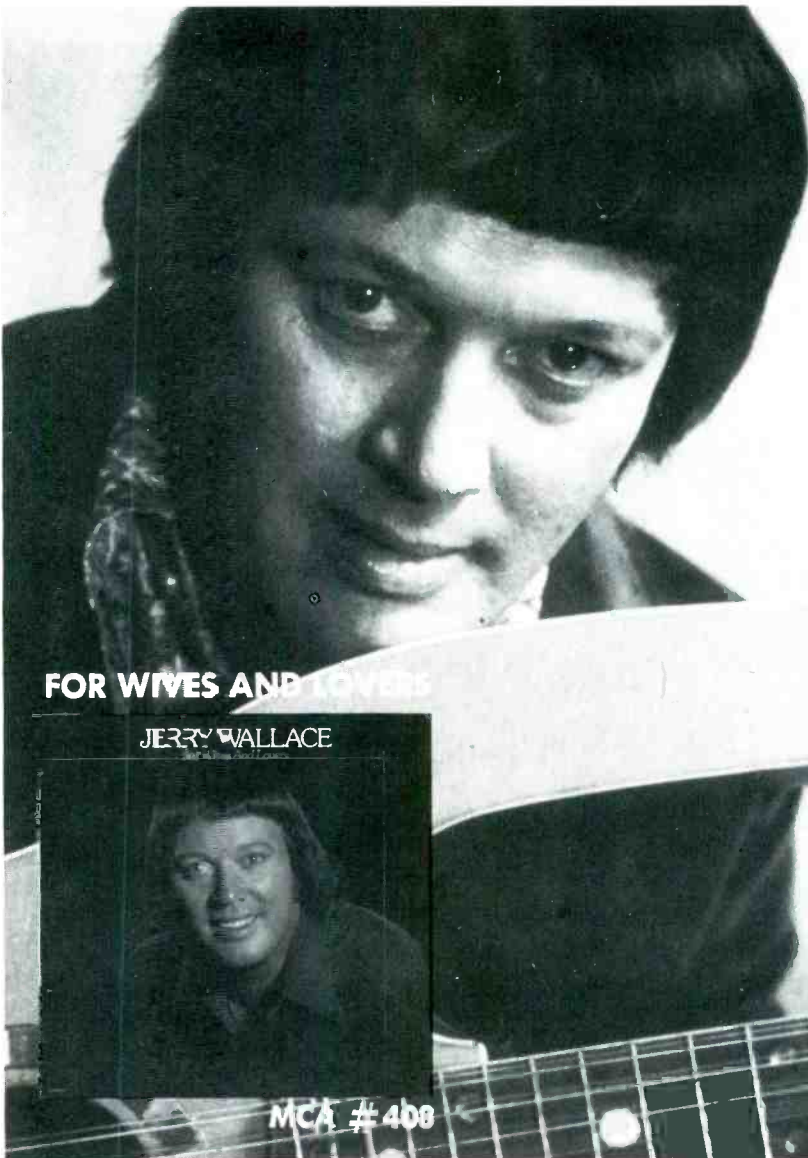


THE COUNTRY ALBUM CHART

JULY 6, 1974

JULY	JUNE		WKS. ON CHART
1	2	GOOD TIMES ELVIS PRESLEY—RCA CPL1-0475	15
2	3	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 32247	63
3	4	THIS TIME WAYLON JENNINGS—RCA CPL1-0539	11
4	1	HONKY TONK ANGEL CONWAY TWITTY—MCA 406	15
5	5	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APL1-0433	23
6	9	BEST OF CHARLIE RICH CHARLIE RICH—Epic KE 31933	7
7	8	HANG IN THERE GIRL FREDDIE HART—Capitol ST 11296	9
8	7	VERY SPECIAL LOVE SONG CHARLIE RICH—Epic KE 32531	16
9	15	IF YOU LOVE ME OLIVIA NEWTON-JOHN—MCA 411	16
10	10	STOP AND SMELL THE ROSES MAC DAVIS—Columbia KC 32582	10
11	6	ANOTHER LONELY SONG TAMMY WYNETTE—Epic KE 32745	15
12	14	PURE LOVE RONNIE MILSAP—RCA APL1-0500	10
13	12	SNAP YOUR FINGERS DON GIBSON—Hickory H3F-4509	12
14	13	HELLO LOVE HANK SNOW—RCA APL1-0441	20
15	18	COUNTRY FEELING CHARLEY PRIDE—RCA APL1-0534	8
16	11	NO CHARGE MELBA MONTGOMERY—Elektra EKS 75079	15
17	16	THE ENTERTAINER ROY CLARK—Dot DOS 1-2001	15
18	17	MY THIRD ALBUM JOHNNY RODRIGUEZ—Mercury SRM 1-699	18
19	20	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	11
20	21	IS IT WRONG SONNY JAMES—Columbia KC 32805	8
21	32	LORETTA LYNN'S GREATEST HITS, VOL. 2—MCA 420	5
22	23	A GOOD WOMAN'S LOVE JERRY REED—RCA APL1-0544	7
23	34	COUNTRY BUMPKIN CAL SMITH—MCA 424	5
24	19	LULLABYS, LEGENDS AND LIES BOBBY BARE—RCA ACL2-0290	31
25	30	FOR THE LAST TIME BOB WILLS & TEXAS PLAYBOYS—UA-LA216-J2	5
26	31	RAGGED OLD FLAG JOHNNY CASH—Columbia KC 32917	7
27	27	SPOCKY LADY'S SIDESHOW KRIS KRISTOFFERSON—Monument PZ 32914	6
28	26	DOUBLE EXPOSURE JOHNNY CARVER—ABC ABCX-812	11
29	28	JIM STAFFORD—MGM SE 4947	14
30	22	AMAZING LOVE CHARLEY PRIDE—RCA APL1-0397	34
31	33	FULLY REALIZED CHARLIE RICH—Mercury SRM 2-7505	18
32	24	WOULD YOU LAY WITH ME TANYA TUCKER—Columbia KC 32744	18
33	25	IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD—Capitol ST 11276	18
34	38	WOMAN, YOUR NAME IS MY SONG TOMMY OVERSTREET—Dot DOS 26021	6

35	46	SMILE FOR ME LYNN ANDERSON—Columbia KC 32941	3
36	36	BEST OF DAVID & BARBARA—Epic KE 32915	8
37	35	BEST OF NAT STUCKEY—RCA APL1-0541	9
38	43	HOUSTON, I'M COMING TO SEE YOU GLEN CAMPBELL—Capitol 11293	4
39	54	RUB IT IN BILLY CRASH CRADDOCK—ABC ABCX-817	3
40	45	LEAN IT ALL ON ME DIANA TRASK—Dot DOS 26032	5
41	29	PHASES AND STAGES WILLIE NELSON—Atlantic SD 7291	13
42	44	I'D FIGHT THE WORLD JIM REEVES—RCA APL1-0537	6
43	48	THIS IS BRIAN COLLINS—Dot DOS 26017	4
44	51	THANK YOU WORLD STATLER BROTHERS—Mercury SRM 1-707	3
45	50	COUNTRY BOOTS BOOTS RANDOLPH—Monument KZ 32918	6
46	52	BOOGITY BOOGITY RAY STEVENS—Barnaby BR 6003	3
47	53	HOUSE OF LOVE DOTTIE WEST—RCA APL1-0543	4
48	49	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 366	45
49	37	HAVE I TOLD YOU LATELY THAT I LOVE YOU MARTY ROBBINS—Columbia C 32586	11
50	61	I-40 COUNTRY JERRY LEE LEWIS—Mercury SRM-1-710	2
51	42	MAMA KERSHAW'S BOY DOUG KERSHAW—Warner Bros. BS2793	6
52	58	WAKE ME INTO LOVE BUD & WILMA—Shannon SHA-1002	4
53	—	BLUEGRASS COUNTRY DANNY DAVIS & NASHVILLE BRASS—RCA APL1-0565	1
54	—	COUNTRY PARTNERS LORETTA & CONWAY—MCA 427	1
55	41	RAINBOW IN DADDY'S EYES SAMMI SMITH—Mega MLPS 601	7
56	40	ATKINS & TRAVIS TRAVELING SHOW CHET & MERLE—RCA APL1-0479	14
57	62	LIVE AT THE JOHNNY MACK BROWN HIGH SCHOOL LESTER "Roadhog" Moran & Cadillac Cowboys—Mercury SRM 1-708	3
58	67	CHET ATKINS PICKS ON JERRY REED—RCA APL1-0545	2
59	—	VERY BEST OF DON GIBSON—Hickory H3G-4502	1
60	39	TORE DOWN PORTER WAGONER—RCA APL1-0496	9
61	56	SHE'S IN LOVE WITH A RODEO MAN JOHNNY RUSSELL—RCA APL1-0542	5
62	47	FASTEST GRASS ALIVE OSBORNE BROTHERS—MCA 374	10
63	55	LET'S GO ALL THE WAY TONIGHT MEL & SHERRY—MGM SE 4937	19
64	60	YOU'RE THE BEST THING RAY PRICE—Columbia KC 32777	10
65	64	DON WILLIAMS, VOL. 2—JMI 4006	17
66	—	BLUEGRASS FESTIVAL LESTER FLATT—RCA APL1-0588	1
67	—	TWO WAY STREET MEL STREET—GRT 8002	1
68	57	LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY—RCA CPL 1341	20
69	63	SOME KIND OF A WOMAN FARON YOUNG—Mercury SRM 1-698	16
70	59	LAST LOVE SONG HANK WILLIAMS, JR.—MGM SE 4936	20
71	65	FOR WIVES AND LOVERS JERRY WALLACE—MCA 408	13
72	70	FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL—Mercury SRM 1-687	28
73	69	JOLENE DOLLY PARTON—RCA APL1-0473	19
74	72	WHERE MY HEART IS RONNIE MILSAP—RCA APL1-0338	35
75	71	BEST OF SUSAN RAYE—Capitol ST 11282	12



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THE COUNTRY SINGLES CHART

JULY 6, 1974

JULY 6	JUNE 29		WKS. ON CHART
2	2	THIS TIME WAYLON JENNINGS—RCA APBO-0251	11
3	3	MARIE LAVEAU BOBBY BARE—RCA APBO-0261	9
4	6	THEY DON'T MAKE 'EM LIKE MY DADDY LORETTA LYNN—MCA 40223	10
5	8	I'M NOT THROUGH LOVING YOU YET CONWAY TWITTY—MCA 40224	9
6	4	I DON'T SEE ME IN YOUR EYES ANYMORE CHARLIE RICH—RCA APBO-0260	10
7	7	ONE DAY AT A TIME MARILYN SELLARS—Mega 205	12
8	1	WE COULD CHARLEY PRIDE—RCA APBO-257	12
9	9	HE THINKS I STILL CARE ANNE MURRAY—Capitol 3850	11
10	11	ONE DAY AT A TIME DON GIBSON—Hickory H318	10
	5	ROOM FULL OF ROSES MICKEY GILLEY—Playboy 50056	12

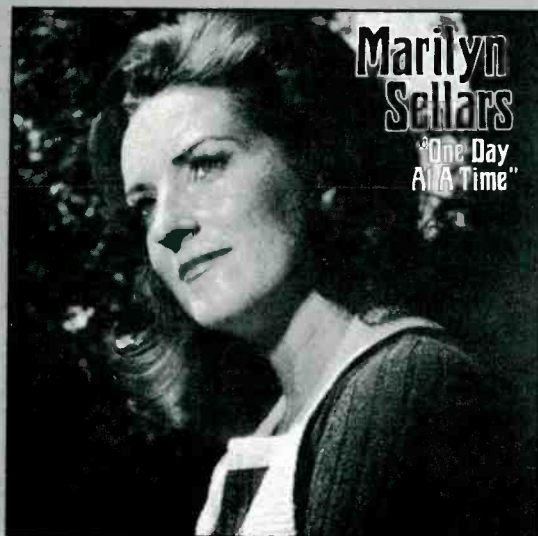
11	12	HOW LUCKY CAN ONE MAN BE JOE STAMPLEY—Dot DOA 17502	10
12	14	STOMP THEM GRAPES MEL TILLIS—MGM 14720	8
13	15	IT'S THAT TIME OF NIGHT JIM ED BROWN—RCA APBO-0267	9
14	17	THAT SONG IS DRIVING ME CRAZY TOM T. HALL—Mercury 73488	6
15	16	I'D FIGHT THE WORLD JIM REEVES—RCA APBO-0255	11
16	10	IF YOU LOVE ME OLIVIA NEWTON-JOHN—MCA 40209	13
17	22	STATUE OF A FOOL BRIAN COLLINS—Dot DOA 17499	7
18	19	GOODBYE REX ALLEN, JR.—Warner Brothers WB 7788	
19	20	YOU MAKE ME FEEL LIKE A MAN MEL STREET—GRT 002	8
20	21	A GOOD WOMAN'S LOVE JERRY REED—RCA APBO-0203	8
21	26	RUB IT IN BILLY "CRASH" CRADDOCK—ABC 11437	6
22	27	DON'T YOU THINK MARTY ROBBINS—MCA 40236	6
23	32	AS SOON AS I HANG UP THE PHONE CONWAY & LORETTA—MCA 40251	4
24	25	I MISS YOU JEANNIE SEELY—MCA 40255	8
25	34	YOU CAN'T BE A BEACON DONNA FARGO—Dot 17506	5
26	29	HEY THERE, GIRL DAVID ROGERS—Atlantic CY 4022	8
27	28	I WANTA GET TO YOU LA COSTA—Capitol 3856	11
28	31	FRECKLES AND POLLYWOG DAYS FERLIN HUSKY—ABC 11432	10
29	13	I WILL ALWAYS LOVE YOU DOLLY PARTON—RCA APBO-0234	14
30	38	THE GRAND TOUR GEORGE JONES—Epic 5-11122	5
31	36	SEXY LADY FREDDY WELER—Columbia 4-46040	7
32	40	THE MAN THAT TURNED MY MAMA ON TANYA TUCKER—Columbia 4-46047	4

33	18	DON'T LET GO MEL TILLIS & SHERRY BRYCE—MGM 14714	13
34	52	HELP ME ELVIS PRESLEY—RCA APBO-0280	4
35	35	I WANT TO STAY NARVEL FELTS—Cinnamon C798	7
36	39	HELLO OUT THERE LaWANDA LINDSEY—Capitol 3875	6
37	44	BOOGIE WOOGIE CHARLIE McCOY & BAREFOOT JERRY—Monument ZS7-8611	4
38	46	CAN I COME HOME TO YOU BILL ANDERSON—MCA 40243	5
39	49	DRINKIN' THING GARY STEWART—RCA APBO-0281	5
40	47	STOP AND SMELL THE ROSES HENSON CARGILL—Atlantic CY-4021	5
41	48	MAKIN' THE BEST OF A BAD SITUATION DICK FELLER—Asylum AS-11037	4
42	45	LOVIN' YOU IS WORTH IT DAVID & BARBARA—Epic 5-11120	6
43	43	TAKE MY LIFE GEORGE KENT—Shannon 818	8
44	54	THANK YOU WORLD STATLER BROTHERS—Mercury 73485	4
45	55	SUNDOWN GORDON LIGHTFOOT—Reprise REK-1194	7
46	23	PURE LOVE RONNIE MILSAP—RCA APBO-0237	14
47	41	LADY LOVER BOBBY LEWIS—GRT 007	8
48	51	BACK DOOR TO HEAVEN NANCY WAYNE—20th Century TC 2086	
49	30	RAGGED OLD FLAG JOHNNY CASH—Columbia 4-46028	10
50	58	RESTLESS CRYSTAL GAYLE—United Artists UA-XW428-W	4
51	59	IT HURTS TO KNOW THE FEELING'S GONE NAT STUCKEY—RCA APBO-0288	
52	57	I'M A YOYO MAN RICK CUNHA—GRC 2016	4
53	63	THE WANT TO'S FREDDIE HART—Capitol 3998	3
54	62	MY WIFE'S HOUSE JERRY WALLACE—MCA 40248	3

55	64	FIELD OF YELLOW DAISIES CHARLIE RICH—Mercury 73498	3
56	69	OLD MAN FROM THE MOUNTAIN/HOLDING THINGS TOGETHER MERLE HAGGARD—Capitol 3900	2
57	24	WHEN THE MORNING COMES HOYT AXTON—A&M 1497	13
58	67	ANNIE'S SONG JOHN DENVER—RCA APBO-0295	2
59	68	TELL TALE SIGNS JERRY LEE LEWIS—Mercury 73491	2
60	—	TALKIN' TO THE WALL LYNN ANDERSON—Columbia 4-46056	1
61	—	COME MONDAY JIMMY BUFFETT—Dunhill 4385	1
62	—	I'LL THINK OF SOMETHING HANK WILLIAMS, JR.—MGM 14731	1
63	65	JUST OUT OF REACH MARIE OWENS—MCA 40227	3
64	73	IT'LL COME BACK RED SOVINE—Chart 5220	2
65	70	EVERYBODY NEEDS A RAINBOW BOBBY WRIGHT—ABC 11443	3
66	66	SOMEWHERE AROUND MIDNIGHT GEORGE MORGAN—MCA 40227	4
67	74	THIS TIME I ALMOST MADE IT BARBARA MANDRELL—Columbia 4-4054	2
68	72	MIDNIGHT MAN MARTY MITCHELL—Atlantic CY-4023	2
69	—	STANDING IN YOUR LINE BARBARA FAIRCHILD—Columbia 4-46053	1
70	75	RAILROAD LADY LEFTY FRIZZELL—ABC 11442	2
71	71	HOW FAR OUR LOVE GOES BILLY WALKER—MGM 14717	3
72	—	I NEVER KNEW CONNIE SMITH—Columbia 4-46058	1
73	—	DOWN THE ROAD I GO DON WILLIAMS—JMI 42	1
74	—	I'LL DO ANYTHING IT TAKES JEAN SHEPARD—United Artists UA-XW442-W	1
75	—	LET'S HEAR IT FOR LONELINESS MUNDO EARWOOD—GRT 003	1

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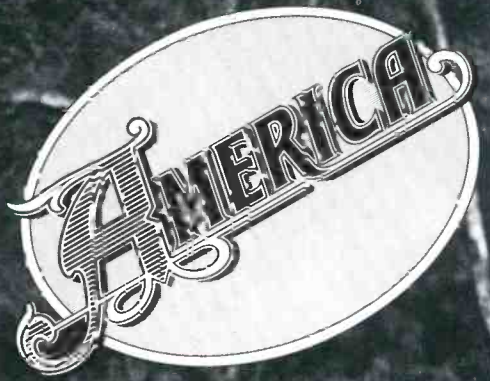
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